

THE ART AMATEUR

DEVOTED TO THE CULTIVATION OF
ART IN THE HOUSEHOLD

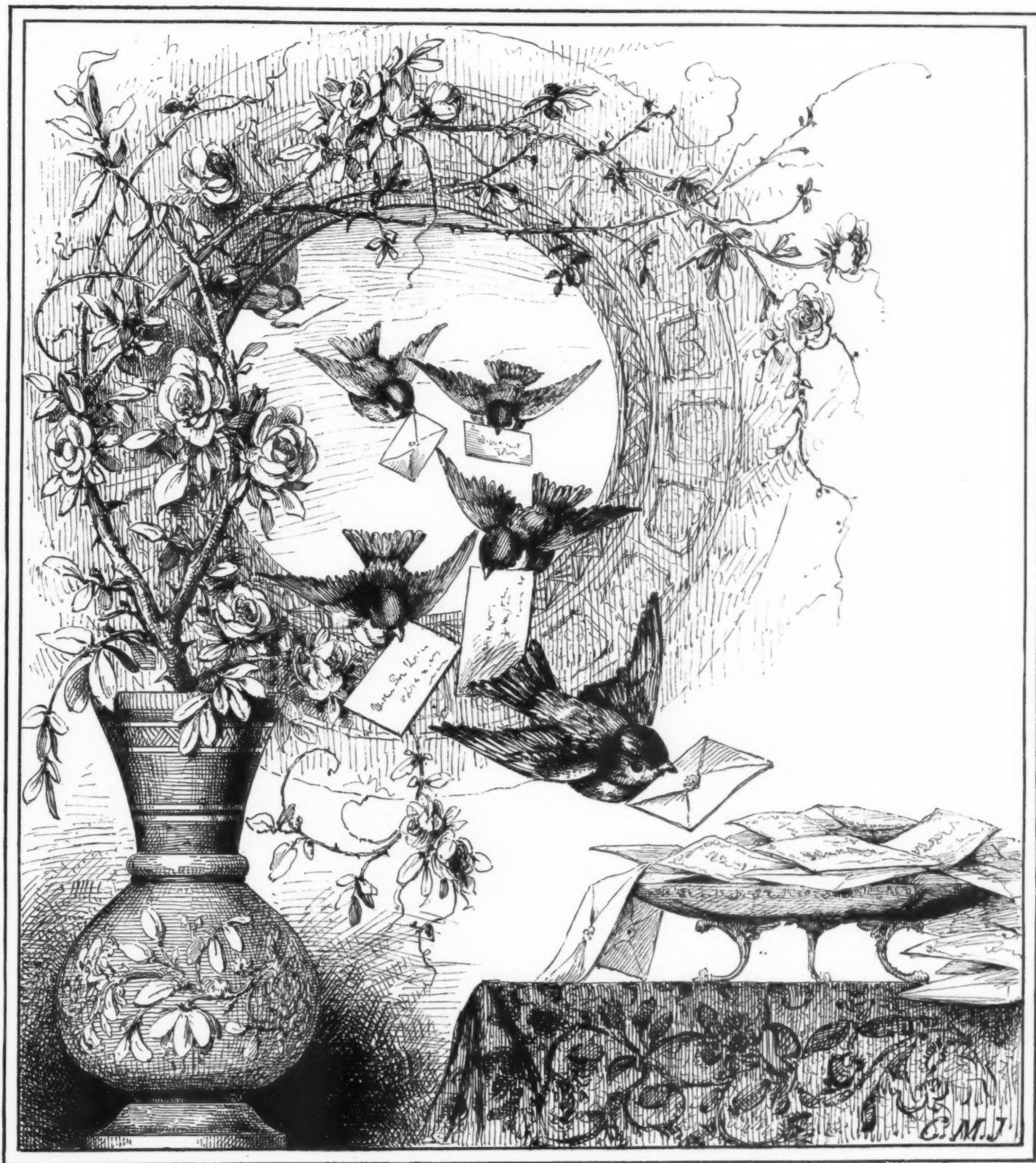
A MONTHLY JOURNAL

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A DECORATIVE DREAM. "ST. VALENTINE'S DAY."

DESIGNED AND DRAWN BY C. M. JENCKES.

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NEW LIGHT IN THE CESNOLA CASE.

LITTLE by little the worthlessness of the report of the investigating committee of the Metropolitan Museum of Art exonerating General Di Cesnola from Mr. Feuardent's charges becomes incontrovertibly established. The charges first appeared in this magazine a year and a half ago. Had we not been satisfied that they were supported by strong *prima facie* evidence we need hardly say that such serious accusations would have found no place in our columns. Before the Museum's half-hearted investigation most of the daily journals seemed inclined to believe with us that the Cesnola Cyprian antiquities bought by the Museum for the large sum of \$140,000 had been deprived of all archaeological value by their falsification and ignorant restoration. Then came the *ex-parte* report of the investigating committee. It was signed by men of high social position in the city and was accepted, just as some ten years ago the report of the committee of leading citizens exonerating Tweed and his confederates was accepted. In each instance the committee was led by the nose, being carefully steered from the salient facts in the case. After the report of Mr. Prime's committee, the daily newspapers, with two notable exceptions, had nothing to say in support of Mr. Feuardent, and some of them abused him roundly as a slanderer. Mr. Prime's report was published broadcast, and for the time truth seemed crushed completely by the simple weight of a few names.

With a degree of patience and courage worthy of all admiration, and impossible in one not thoroughly honest and in earnest, Mr. Feuardent has devoted himself to the task of establishing the truth of his charges, and thereby annulling the committee's unjust report. His further communications to THE ART AMATEUR and his powerful series of "cards" with photographic illustrations (which could not be declared falsifications of the originals, as was charged against some of the first illustrations which appeared in our columns) have fully satisfied intelligent doubters on both sides of the Atlantic. Professor Sidney Colvin, who apparently had hitherto believed in General Di Cesnola, has withdrawn his promise to write the preface to the latter's new work on the Cyprian collections. M. de Longperier, a famous French archaeologist, whose death occurred a few days ago, wrote to Mr. Feuardent asking him to investigate the genuineness of a mysterious symbol, a double-headed eagle sculptured on one of the Cyprian statues (Cesnola's "Cyprus," page 154). "Has this figure been tampered with?" he asks, adding: "It is of the greatest importance that all the truth should be known regarding the statues and the painted vases. Since your publications with their criticisms we are forced to look at them all with suspicion." The mysterious symbol referred to proved on investigation to be an Austrian or Russian eagle!

In this country nothing has done more to strengthen the general belief in Mr. Feuardent's charges than General Di Cesnola's disinclination to let the matter come to trial before the courts. Sure of vindication before a jury, Mr. Feuardent, after giving the director of the Museum abundant opportunity to appear as plaintiff in a libel suit, determines to become one himself. He sues the general for defamation of character. The latter, through his lawyers, obtains repeated postponements, and when at length it is too late to get the case on the calendar, he procures by means of a legal quibble, its transfer to another court which can not reach it for a year.

Now comes one more link in the chain of evidence to show the utter worthlessness of the report of Mr. Prime's "investigating" committee. Great stress was laid on the fact that the statues suspected of being made of fragments had stood the test of soaking them in water. No cement is known, it was declared, which would not yield to such an ordeal. We are prepared to say that there is such a cement, and in proof of the assertion publish the recipe for making it. It is as follows:

- One part of old goats' cheese.
- Two parts of quick lime.
- Two parts of fine sand.

The ingredients are dissolved in boiling water and applied at once. When cold and dry, this cement will be harder than the calcareous stone, and is waterproof. This recipe is well known to "doctors" of antiquities in Cyprus, and it is charitable to suppose that many of General Di Cesnola's specimens were treated

with it, before they were purchased by him for the purpose of being subsequently discovered at Golgoi and other convenient localities.

AN ÆSTHETIC PRETENDER.

IT was a shrewd idea of the agent of Messrs. Gilbert and Sullivan to bring Oscar Wilde to this country to use him as a side-show to "Patience." The young man has little to recommend him to public notice, and were he an American it is safe to say no one would pay five cents to see or hear him. But he comes with foreign credentials, and that makes a difference.

In England a sated society constantly craves some new "sensation," the smallest social attraction being gratefully received. One day society is pleased to amuse itself by "taking up" some obscure beauty and crowning her queen, and another day it bestows its ephemeral approval on some ridiculous person affecting long hair, a low-necked shirt, and stained-glass attitudes. Mr. Wilde has had his turn in London society, although we have not heard that any one found him lion enough to pay to see him. His amusing pretensions to æsthetic culture and his maudlin erotic verse were first noticed by Du Maurier, the clever satirist of "Punch," who, recognizing in him a picturesque example of the æsthetic sham he so delights to portray, adopted him as a model, and week after week holds him up to ridicule. It was in this way Mr. Wilde won the notoriety he now so coolly seeks to turn to pecuniary advantage in this country.

He is of a type which, we judge, must be common enough in London society, but which happily can never be other than an exotic in this common-sense land of ours. Americans have a keen sense of the humorous, and often laugh at caricatures of certain phases of English social and political life without quite understanding the causes that have called them forth. "H.M.S. Pinafore," which was even more successful here than in England, is a case in point. It was so funny in itself that it was not necessary to ask for its motive. Lady Jane and the other nineteen love-sick maidens are complete strangers to us, and we had never seen a real Bunthorne until Oscar Wilde came among us. But we enjoy Gilbert and Sullivan's delicious satire not a whit the less on that account. Mr. D'Oyley Carte understands this; but, knowing us to be always ready for amusement and willing to pay for it, brings out this young man during a dull season, trusting to judicious advertising and condemnatory newspaper criticism to turn him to pecuniary profit for a few weeks at all events. The public, of course, could hardly be expected to pay a dollar for merely seeing Mr. Wilde in knee-breeches adore a lily or pose à la Bunthorne; so it is arranged that he shall deliver a lecture on art. Curiosity-seekers went to see him at his first entertainment at Chickering Hall. He read a sophomoric essay on "The English Renaissance;" but it was so uninteresting, or his elocution was so bad, that a large part of the audience left the hall long before he had finished. He repeated the performance in Philadelphia, and was listened to amid death-like silence.

Mr. Wilde complains that he is "coldly received" by his audiences. Why should it be otherwise? What has he to tell them that is new? What claim has he on their enthusiasm? He knows that they go to see him only as a show. They pay liberally for the whim. What more can he expect? In his lecture, it is true, he would lead one to suppose that in some way or other he has been instrumental in bringing about the art revival in England. But we all know better than that. He is a mere excrescence of the movement. Its real authors were workers like Eastlake, Morris, Holman Hunt, Burne-Jones, Rossetti, and Madox-Brown. Mr. Wilde connects his name with their work apparently with no higher aim than self-glorification. With all his pretensions it may be said the only thing he has given us that is new is the discreditable spectacle of an Englishman of birth and education turning mountebank without even the excuse of pecuniary necessity. Let Mr. Wilde take his pay and be silent.

THE appeal for funds by the American Archaeological Institute to aid them in prosecuting their excavations at Assos ought to meet with a willing response. The promoters of the enterprise were imprudent to engage in it before securing the means of carrying it out, and it may well be doubted whether their energies would

not have been better directed in first working the comparatively unexplored fields for archaeological research in this country. But they have labored energetically already with interesting results, and it would be a merited reproach to the American name if from want of funds they were obliged to abandon their very promising work at this early stage of the proceedings.

My Note Book.



WRITING from London last summer I described the "Sappho" by Alma Tadema at the Royal Academy exhibition, little thinking that this beautiful picture was to find a home in America. It seems, however, that it was painted for Mr. Walters, of Baltimore, the price being \$17,500,

and it is now in his wonderful collection. Mr. Deschamps, the artist's business representative, arrived in New York a few weeks ago, bringing with him, besides this, some other works by Alma Tadema. A small canvas, called "The Tepidarium," which has not been exhibited yet in England, shows a nude woman reclining after the bath. The firm flesh glows with life and affords an interesting contrast with the marble of the bath and of the sides of the lounge. The grace of the composition is somewhat impaired by the feather held in the hand as a fan being too evidently introduced for a purely conventional purpose.

A MORE important picture shows a graceful youth, seated with a fair-haired girl on a curved white marble bench overlooking the sea, all blue and sparkling in the sun. The winsome beauty and gay attire find a foil in the sardonic aspect of a bronze sphinx in the background. The youth wears an anxious expression; he has offered his love a bouquet of red roses, bound with a yellow fillet bearing the words "Amo te—ama me," and she has turned from him without accepting the gift. The perfect drawing, the grace of composition, subtle analysis of light and shade, and the consummate knowledge of local color evidenced in every texture in this charming picture stamp Alma Tadema beyond cavil as one of the first of living artists.

Mr. HUBERT HERKOMER, I am credibly informed, intends to visit this country soon, and will lecture on art.

DEALERS in works of art often draw a sharp line between their business and their private lives, and their homes are conspicuously barren of adornment with such objects as they are in the habit of selling. A gentleman who had charge of the art bronze department of a large concern in this city, and who was an expert in his way, once told me he was so "sick of bronzes" nothing would induce him to have one in his house. This kind of feeling, often, is due to the dealer having only a commercial interest in art. Some dealers will sell you anything they have. Others occasionally select from their purchases objects which they keep for their private gratification, and you could hardly tempt them to part with them. Mr. Davis Collamore one day showed me a remarkably fine piece of Haviland ware with relief decoration of uncommon beauty in modelling. He passed his hand caressingly over the glaze, which was without a flaw; he held the piece off at a little distance to "take in" the color; he patted it gently, as if it had been a dear child with whom he was about to part, and, with a sigh, tenderly handed it back to the salesman, saying, "Put it on the shelf, John, I would rather no one would buy it."

MR. WATSON is another dealer who does not tire of beautiful objects simply because he has to sell them. His private apartments in his storehouse of treasure in Fifth Avenue are perfect, and contain many a work of art which money could not buy. A small bedroom, he fitted up as a surprise for a young kinsman, is so remarkable for the luxury and taste of its appointments that I venture to describe it:

THE ceiling and cornices are painted golden bronze, the latter being picked out with green and silver bronze, repeated throughout the woodwork, which has the general appearance of Japanese aventurine lacquer.

A dark-hued tapestry paper with metallic diaper pattern serves as an effective background for the choice little paintings on the walls and a fine iridescent Moorish plate suspended above one of the doors. A quaint hammered metal lamp with heavy silk cord and tassels of pomegranate red hangs from the ceiling with picturesque effect. Excepting some odd chairs, curiously carved and luxuriously upholstered, the furniture is of ebonized cherry with brass fittings. A dull brown, heavy Axminster carpet shows to advantage two or three Turkish rugs, excellent in color. The general sombreness of the walls and furniture acts as a foil to the rich coloring of the drapery, which is chiefly plush of robin's-egg blue. This, with old gold plush, makes a curtain for the fireplace, over which is a piece of rare Chinese silk embroidery—a many-hued floral design upon a brilliant yellow ground. Above is a trophy of arms. The two doors are concealed by portières of choice embroidered stuffs with colors mellowed by age.

THE dressing-table, covered with blue and gold brocade, is resplendent with richly mounted toilet articles. Scattered about on table and cabinet are Japanese curios of the kind most prized by the connoisseur, such as damascened and engraved sword-hilts, curiously carved ivory netzkes and fine lacquer inros. Nothing contributes more to the beauty of the apartment, however, than the draping of the single window facing the entrance. A painted Moorish arch takes the place of a lambrequin, under which, from a brass pole and rings, hang heavy blue plush curtains, which, drawn aside, display an Algerian burnous of many-colored horizontal stripes, covering the entire window, through which the daylight filters as through stained glass. On an ebony stand by the bed is a reading-lamp of Bennett faience. Everything for use in the room is unique and in perfect taste, from the odd-shaped Royal Worcester basin and ewer to the little Japanese match-safe of charming workmanship on the dressing-table.

SPEAKING of gifts to museums, Mr. James Jackson Jarves remarks in a letter to *The Times*: "It seems to me that those who are disposed to criticise most severely objects given with good intention to a public institution might carry more weight with their words if they would employ their superior knowledge in giving superior objects themselves." If critics and givers were equally wealthy, there might be some sense in the remark. But everybody knows such is not the case. As the Tichborne claimant sagely observed, "Some folks has money and no brains and other folks has brains and no money," and it sometimes happens that the criticisms of those folks who have "brains and no money" act as a wholesome check on the vagaries of the folks who have "money and no brains."

In this same letter, Mr. Jarves, referring to the hostile criticism on the recently acquired marble busts of the ancients in the vestibule of the Astor Library, says: "Care was taken to have them well executed, and they are not the production of the 'machine-like workers' of Italy." Perhaps Mr. Jarves is right; but the fact remains that the bust of "Demosthenes," which was probably selected from its fellows on the principle of relative merit by the thief who carried it off and sold it to Mr. Sypher, brought just twenty-five dollars. And everybody knows that Mr. Sypher is a connoisseur.

THE opening of Wallack's Theatre was brilliant so far as the "front of the house" was concerned, but the entertainment on the stage was unworthy of the audience. "The School for Scandal," was often better given at the old theatre. John Gilbert's "Sir Peter," and Madame Ponisi's "Lady Candour," always admirable, reminded one of the glories of the past, but Miss Coghlan, usually excellent as "Lady Teazle," was ill at ease, and Osmond Tearle was fitted better with the clothes of Charles Surface than with his lines. The "drop" lifted at the end of the third act and disclosed Mr. Wallack uncomfortably jammed against a "front" scene between two huge baskets of flowers, one of which was surmounted by a bird in a cage. The distinguished manager, as he stood with studied ease, one hand in his vest and the other in the band of his trousers, certainly was imposing and eloquently suggestive of the past; but it did occur to me that the persons in the orchestra stalls who had disbursed fifteen dollars each for the privilege of seeing

Mr. Wallack in evening dress and hearing his very presumptuous little speech, and even those who had only paid five in the balcony were hardly given their money's worth. Mr. Wallack declared with much emotion that he was profoundly grateful, as he certainly should be, although his inadequate return for public favor does not betray the fact. He neglects the chance of playing in his own theatre before as fine an audience as could be gathered in New York and hires himself out to another manager in the same city, where any one may see him act for the price of one dollar.

IF the public are so infatuated with the mere memory of Mr. Wallack's personality as to be willing to pay thus liberally for it, I suppose it is nobody's business but their own; but when the manager confidently says that he will make no promises but will let his past speak for the performances of the future, it is worth while to remind him that the performances for some time past have been exceedingly poor. It was not with such rubbish as "Where's the Cat?" "The Governor," and "The World," nor with the present company, that the reputation of the old Wallack's was made.

THE seats in the new theatre are more comfortable than those in the old, and there is more room in the aisles. The interior decorations are good but not remarkable, and the same may be said of the drop curtain, the execution of which is of unequal merit. Perhaps no more beautiful theatre curtain has been seen in New York than the rich crimson satin introduced by Mr. Daly in the Fifth Avenue Theatre. The embroidered curtain at the Madison Square Theatre is excellent. Real drapery is so obviously superior to any imitation, however good the imitation may be, that it is surprising that any manager pretending to taste should perpetuate the stiff, inartistic abominations of simulated drapery. These should long ago have been consigned to oblivion with mock marbling and graining.

MATT MORGAN'S "drop" at the Standard is as good of its kind as the "drop" at Daly's new theatre is bad. The curtain at the Union Square is an enlargement of Wagner's well-known "Chariot Race." Unfortunately the copyist undertook to adapt the original to the special purposes of the stage by painting in a cheval de frise, upon which it is obvious that the galloping horses must presently be impaled; for there is no turn in the course and there is no time for the charioteers to pull up. Notwithstanding this curious oversight, however, this is probably the best painted "drop" in the city.

MR. WALLACK did a sensible thing in asking ladies to refrain from wearing at the theatre the picturesque Gainsborough hat of the period. The suggestion seems to have been taken in good part and generally acted upon. If it were not for the danger of high coiffures coming into fashion again the adoption of the English habit of coming without hat or bonnet might be recommended as efficacious. I remember one night going to the theatre with John Brougham, when ladies were wearing tall hats perched on mountains of braided hair. The lady in front of Brougham entirely concealed the stage from him. "This reminds me," he said, "of a visit I made with Harold Bateman to the Olympic Theatre in London. We sat in the pit, and as there was a draught from the open door, Bateman kept his hat on. Presently a man behind him touched him on the shoulder, saying 'I beg your pardon, sir, but will you take off your hat; I cannot see the stage?' 'Certainly, certainly,' said Bateman. He took his hat off and ran his fingers through his bushy hair—you remember what a lot he had—so that it stood up about six inches. A moment later, the stranger touched him again, saying, 'I beg pardon, sir; but pray be so good as to keep your hat on.'"

"A SCULPTOR," writing to *Vanity Fair*, says: "Having seen so much in the papers lately about sham sculptors, I am reminded of a French comedy where the American artists in Rome are taken off in the following way: The curtain rises and discloses the interior of a sculptor's studio, with the artist and his 'Ghost' (as he is called in England, because he is usually required to work all night) waiting for the arrival of a patron or sitter. As soon as the sitter arrives, the 'Ghost' is quickly installed in a conven-

ient hiding-place, while the sitter takes up his position for a portrait bust. The artist then proceeds to go through the accustomed forms of his 'profession,' and to fire off what little he knows about modelling, accompanied by a large amount of tall and appropriate conversation. The sitting concluded, and the patron departed, the 'Ghost' comes from his hiding-place, and with the aid of photographs and of peeps taken during the sitting, puts the bust into artistic trim."

IN a recent lecture on color in architecture, at the London Institution, George Aitchison remarked that in interior decoration the one great rule should be that when the eye is half closed there is but a delicate suffusion of the particular colored tone we wish to predominate; and in any perfect system we want a small portion at least of pure white and of pure black, as a scale by which all other colors and tones may be measured; but that need not prevent us from making any deep recess or portion, that is so cut off as to make itself a separate object, a spot of brilliancy or colored loveliness. As far as the external decoration of buildings is concerned, he was prepared to admit that greater dignity might be obtained by a light monochrome, than by any other means; and it was obvious that where great beauty of form and exquisiteness of line were required, colors were apt to draw off the attention from that which was too precious to be lost.

THE New York legislature was willing to pass a bill last year giving \$400,000 for the enlargement of the Metropolitan Museum of Art, but as it was understood that Governor Cornell would veto it, it was withdrawn and a new bill was passed appropriating \$60,000 for the purpose. The bill was duly signed; but as no one, I am informed, has looked after the matter since, the Board of Aldermen has neglected to provide for the item in their estimates, and the museum consequently loses the money.

THE publication of General Di Cesnola's album of Cypriote antiquities still hangs fire. Mr. Cobb, appointed by Mr. Osgood to prepare the work, has discovered in the general's contradictory statements so much to perplex him that he cannot proceed without some explanation from the latter. The general, however, incensed because Mr. Cobb has spoken to Mr. Feuardent on the subject of the disputed restorations, refuses to see him or communicate with him. The publisher does not know exactly what to do, but declares that at all events he will not bring out the book unless General Di Cesnola specifies in it the restorations he has made. As the latter has stoutly asserted that he has made no restorations, and as his brother trustees have certified to the correctness of this ill-advised assertion, it will be interesting to see which horn of the dilemma will be taken by these honorable gentlemen.

AT the recent sale of the Fales art collection at Kirby's auction rooms, a large quantity of pretty rubbish brought high prices. But the most amusing purchase was that of No. 1200, described in the catalogue as a "Royal Sèvres Vase and Candelabra. An extraordinary example of mediæval (*sic*) workmanship, from one of the French palaces, purchased by the late owner from an old French family." This wonderful work of art, which, after a lively competition, was knocked down to a Mr. Dickinson for \$1125, is a sham of the first water. Mr. Watson, the dealer, picked it up in London in 1880, paying £16 for it. He sold it to George Fryer, a Philadelphia dealer, for \$175, and Fryer sold it in turn to Mr. Fales for \$250. It has no beauty of any kind; it is not old Sèvres at all, and is in a most dilapidated condition, being largely composed of putty, paint, and cement. As an offset to this there were two real bargains; one, an early Deck plaque, beautiful in color, decorated by Anker, which Messrs. Gilman Collamore & Co. bought for a song; and an old curious Majolica tile which Lanthier bought for \$10, and sold at a slight advance to Mr. Robert Hoe, Jr. This tile was stolen from the Musée de Cluny during the Commune and sold to a French gentleman in Philadelphia, who as a great favor gave it to Mr. Fales. It is admirably decorated with a copy of a painting by Caracci of Mars and Venus. No doubt several hundred francs would be paid for its return to the Cluny.

MONTEZUMA,

The Art Gallery

THE DUDLEY GALLERY.

ENGLISH AND AMERICAN EXHIBITS—MARK FISHER'S EXPERIENCE.



THE fifteenth winter exhibition at the Dudley Gallery, in London, opened on the twenty-ninth of last November. It contains about the usual number of pictures, some 400 in all, and presents the usual average of merit. No new bright light, foretelling the advent of genius, has appeared, and many acknowledged lights are conspicuous by their absence, yet still the exhibition holds its medium way as a fair representation of average English contemporary art. The small dimensions of the Dudley Gallery give it a certain power of selection and refinement not possessed by the Academy and Salon exhibitions, so that though much of the highest work of the country may not be submitted to its choice, it is enabled to throw out the raw coloring and crude drawing which degrade the larger exhibitions every spring. This gives it its averaging quality which is so generally recognized in English art circles.

The Dudley Gallery is one long room, scarcely larger than a handsome drawing-room. The floor is carpeted and a bright fire burns in an open stove. Sofas and stuffed chairs make the business of picture viewing easy, no picture hanging so far away from some comfortable seat that the visitor need stand to see it. The small catalogues have the price of each picture appended to the title, and the secretary of the society sits writing at his desk in the centre of the room, ready to receive the twenty-five per cent of each picture's price that must be paid down by its purchaser. Seldom more than a dozen or fifteen visitors are present at a time, and these move quietly about or chat in subdued tones upon the sofas, giving one the impression that it is a private gallery he is viewing and that these are the owner's guests.

The committee list of the Dudley Gallery is an imposing one, including such names as Alma-Tadema, Boughton, Walter Crane, Luke Fildes, Mark Fisher, Herkomer, MacWhirter, Stacy Marks, Val Prinsep, and Britton Riviere. Out of these artists, however, only Mark Fisher, MacWhirter and Val Prinsep appears as exhibitors. MacWhirter sends a "Bridge of Sighs," in which immense artistic and poetical license is taken in stretching out the perspective into such an imaginative vista as would bewilder Venetians who pace along the Via Schiavone every day. Val Prinsep sends an evident "pot boiler" in the shape of a portrait called "Rare Pale Margaret."

As a rule the names that appear in the Dudley catalogue represent aspirants rather than what the French call "les arrivés." But they represent the best of those aspirants, whose names will before long stand among the first of "les arrivés." Thus they have their own peculiar interest and importance. They show tendencies and are prophetic. As an observing writer says, it is fairest to compare them with the young continental painters. In minutely finished and dazzling genre work of course the young followers of Meissonier and Fortuny distance their English competitors, to whom such microscopic perfection seems impossible. Even in skill of pictorial composition the young English artist is less sure than the young Frenchman. The Englishman's technique is more labored and even visibly clumsy, where the Frenchman's seems almost spontaneously sure and dashing. But the Englishman's imagination is more refined and his labored technique is spared temptation to such manifestations of mere bravura vulgarity as are so conspicuous in every exhibition of French pictures.

Only three Americans among all our countrymen in London appear in the Dudley this year. These three are Mark Fisher, J. Alden Weir, and Howard Helmick. Mark Fisher sends a small canvas called "Haying Time," a low-lying landscape with a loaded hay-cart and a few rustic figures. It is rather sketchily turned off, with local color evidently subordinated and fused into tone. French influences show plainly in all Mr. Fisher's work, and his landscapes shun the yellow grass-greenness of England for the gray-blue greenness of France. His touch is so broad that distance becomes magical to one viewing his work, the forms which, seen too near, are absolutely unintelligible spatters of thick impasto solving themselves at the proper distance into the strong yet peculiarly subtle expressions for which this artist is so distinguished. We may well doubt the worth of the art culture and critical acumen of our own country when we have suffered such an artist as Mark Fisher to escape us, and to cast his genius with the artistic fortunes of England. Fisher was a Boston boy who loved his country well enough to be ambitious to win fame as an American in America. He had a struggling youth, and was glad to paint scenes and signs in Boston that he might earn time in which to paint pictures. But for the scenes and signs he would have starved to death; Boston showing no appreciation for the identical pictures since bought by English connoisseurs at ten times the price at which they were once offered, and went begging, in Boston shops and exhibitions. After years of struggle Mr. Fisher was fortunate enough to attract the attention of a wealthy gentleman who prided himself upon his intuitive recognition of genius. This gentleman lent Fisher the means to go to Paris for study, agreeing to receive payment in pictures for the money advanced. Fisher remained abroad several years, and then came back to his native city with hand trained to the splendid technique of the best French schools, and with taste cultivated and power directed by the best influences of European art. He returned to critical, æsthetic, cultured Boston, and to what? To neglect and contempt that made his blood boil. Nobody bought his pictures; they were even refused at exhibitions. Even his wealthy patron refused to take his payment in them, telling the artist that he had ruined his genius by running after strange gods! Fisher was obliged to offer some of his French pictures at raffles, by which means he gained enough to escape from a country which utterly lacked vision to recognize and honor one of the best of its own prophets. He brought with him to London the very pictures that had been scorned of cultured Boston. They were received and well hung in the London exhibitions, attracted the attention of the leading critics and sold for prices that would have made Boston gasp. Since then Mr. Fisher's fame has been steadily growing, and it is probable that before very long Boston may have the supreme pride of pointing to a Royal Academician not so very long ago denied entrance to its Art Club Exhibition.

Helmick sends a piece of character painting called "A Weather Prophet," a kitchen interior with an old man in high cap and rustic raiment holding a smoking pipe in his hand and looking wisely out upon the bit of cold gray sky beyond an open widow. It is strong enough in character, but without artistic or poetic beauty. It is somewhat flatly low-toned, its only salience of form being in the old man's head modelled against the kitchen wall with scarcely more than the elevation of a bas relief.

J. Alden Weir's "Portrait of a Young Girl," has a rather faded air, as if somewhat blasé to the charms of picture exhibitions. One may easily imagine having seen it in every annual exhibit since one's childhood, so flat and dull it seems with the monotony of its travelling life. It is painted with a "breadth" that utterly ignores drapery, leaving it only a flat silhouette space. The modelling of the face is softly vague, such as the French call "enveloppé," somewhat after the mode of

Henner, and it is misty of complexion and not impressively pretty. The costume is old-fashioned or rather passé. The picture is tepid in color, skied, and not likely to set the British mind working upon the prospects of transatlantic art.

MARGARET BERTHA WRIGHT.

American Art Galleries.

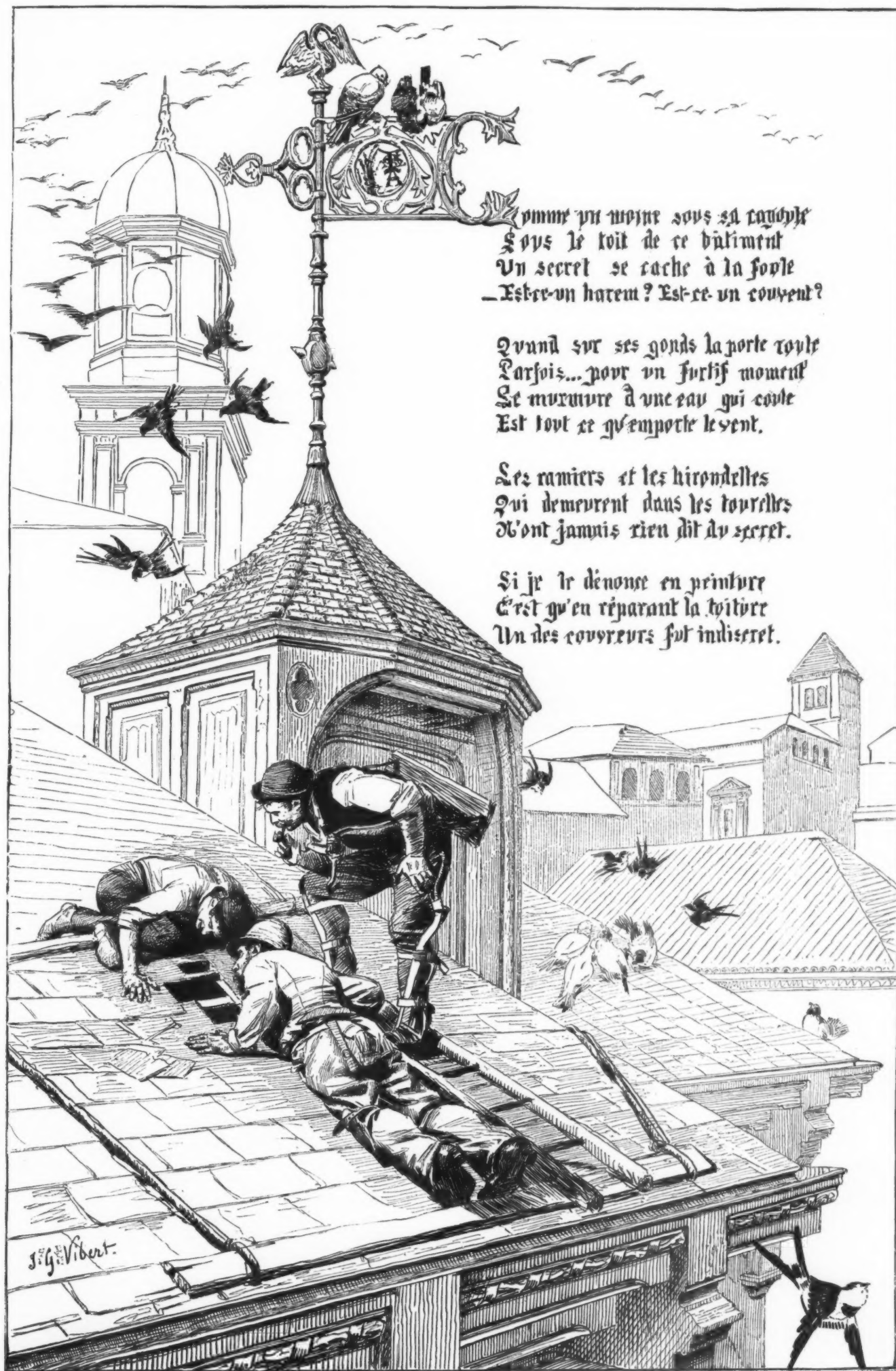
XI.

COLLECTION OF JOHN JACOB ASTOR.

A GALLERY which contains such famous works as Muller's "Roll-Call of the Conciergerie," Gérôme's "Death of Cæsar," Jules Lefebvre's "Virginia," Meissonier's "Sur L'Escalier," Bonnat's "Non Piangere," and Zamacois' "Rival Confessors," must be admitted to show very good self-advisement in its selecting. The visitor, who might be excused for not expecting much more than a display of elegance and luxury, finds himself among pictorial thoughts and problems that are an education.

Bonnat shows his highest manner in the "Non Piangere!" It is a simple study of model-painting, as is the case with much of his better work, and the spectator feels that he is not to have his mind diverted by any considerations of subject-interest from the central intention, which is to represent human figures as well as they can be painted. Two of the infant Italian models from the Spanish Stairs in Rome are posturing before the artist in his studio. The little girl, overcome with terror at her first introduction, stiffens herself like a standing image and is about to cry; her small brother kneels and embraces her with his arms, lifting a finger to warn and reassure her. This trifling incident affords the artist a chance for one of his inexorable delineations of the figure, positive, solid, and real. A pupil of Bonnat has remarked that while other painters are able to model with the brush so that the work is the same thing as an alto-relief, Bonnat can model so consummately that you pass all the way around the objects. Indeed in the matter of solidity sculpture would have to yield very few points in a comparison with this work of painting, so perfectly reduced to planes of distance are all the forms. At the same time the character, and what there is of incident, are very cunningly seized on. The girl is positively burly with her pomp of toilet, so new and rigid are her flowery apron, her square tile of a head-napkin, and the frock that ensheathes her. It is quite evident that she has been dressed up for the first time as a theatrical contadina, by a family of professional models, while the youth who takes care of her is as obviously half-dressed and at ease; so it is natural enough that the rigid statue of etiquette should burst out crying and that the easy undressed lazzarone should be laughing.

Muller's "Roll-Call at the Conciergerie" is a large color-study for the striking composition which so many travellers have seen at the Luxembourg Gallery in Paris. There are two of these color-studies in America, this one in the Astor collection, and another in the Dousman Gallery at St. Louis, each claiming to be more authentic than the other. The St. Louis owner avers that the New York example was a copy made to order after the execution of the Luxembourg specimen, and largely achieved by pupils, which accounts for its superior finish. However that may be, it is an adequate repetition of the Paris subject so often admired. Since the installation of the present Republic the "Roll-Call" has been removed from the Luxembourg, though whether restored since my last advices I cannot now say. It seemed, indeed, too royalistic and feudal to be conspicuously placed in a governmental exhibition under republican rule. It is an elaborate effort to



Comme un moine sous sa capote
Sous le toit de ce bâtiment
Un secret se cache à la foule
— Est-ce un harem ? Est-ce un couvent ?

Quand sur ses gonds la porte tourne
Parfois... pour un furtif moment
Se murmure à une eau qui coule
Est tout ce qu'emporte le vent.

Les ramiers et les hirondelles
Qui demeurent dans les toitures
N'ont jamais rien dit du secret.

Si je le dénonce en peinture
C'est qu'en réparant la toiture
Un des couvreurs fut indiscret.

"THE ROOFERS." BY J. G. VIBERT. AN AQUARELLE IN THE COLLECTION OF W. H. VANDERBILT.

REPRODUCED FROM THE ARTIST'S ORIGINAL PEN-AND-INK DRAWING NOW IN THE POSSESSION OF S. P. AVERY.

conjure up pity for the proscribed legitimists of the French Revolution; but, after the picture has worked all its will, and left us almost in tears for the hard fate of feudalism, we are constrained to pull ourselves together, as it were, and ask, in the biting words uttered in the Convention, "The blood which has been let, was it then such pure blood?" M. Muller is certainly an eloquent advocate. He shows us the crowded prison, on the last day of Robespierre's power, 8th Thermidor, 1794. All the victims are gallant or venerable or pathetic. The poet Chenier sits all alone in the middle, striking his forehead. "To die so young," he is recorded to have said, on mounting the scaffold; "there was something there!" At the right is another poet, Rouchet, author of *Les Mers*; he died singing, for he sent couplets to his family during the last hours of his prison life. Besides these advocates of royalty, are the people of quality whom they supported with their songs, but who perhaps hardly recognized them as their equals. Through the doorway is seen the Princess de Chimay, waving a distracted adieu as she ascends the tumbril; while the Princess de Monaco, as her name is read from the roll by Fouquier's messenger, and the knives of the informers and gendarmes point her out, rises and clutches her bosom with horror. A poor actress flings herself on the ground and tries to kiss the hand of the messenger of the tribunal—it is Mme. Leroy; a venerable widow sits collected and despairing; it is a marquise bearing the name of Colbert-Maulevrier. The officers of the king's army, doomed for defending him too bravely, go or prepare to go at the summons. Captain Aucanne, already called, embraces his family; the Marquis de Roquelaure broods in gallant fortitude, keeping up his military tenue even in the rush-chair of the close, stifling prison. All this, arranged with dramatic effectiveness, forms a rather strong indictment. The horrible egotism that had been the guiding rule of these interesting victims is almost forgotten; we see, with the painter, only charming women and intellectual poets in the royalists executed by the Republic. This painting was bought by Mr. Astor in 1876, at the sale of Mr. John Taylor Johnston's pictures, for \$8200. Mr. Johnston had given but \$1800 for it, in 1862, at one of Goupil's picture-auctions.

Gérôme's "Death of Cæsar," in this collection, is in some respects his best picture. It was painted in 1859 and measures about five feet by three. In some notes of his career written by himself, the artist has recently alluded to it as "the 'Death of Cæsar,' which certain amiable critics have christened 'The Washday.' I am no enemy to the sallies of wit, and for my own part I acknowledge and relish the comic side of the jest; but the composition, setting aside all modesty, deserves a more deliberate judgment. The presentment of the subject is dramatic and original. It is a small canvas, capable of being executed in ample scale without losing its character." It is in fact, simply and solely the one successful picture of this often-treated theme, reducing all other painters to vassalage to Gérôme, and particularly belittling the gaudy and confused treatment of the topic by Piloty. In this wonderful composition the artist succeeds in making a dramatic harmony, even of the tumult and confusion of such a catastrophe. The conspirators, sweeping off in a body, or rather pausing as they retire, form a white-robed group, like a pyramid of sculpture; the beautiful architecture of the curia, with its concentric sweep of classical chairs, occupies the eye with consoling suggestions of order and repose; the flying senators only agitate the distance; and the attention can collect itself with deliberate sadness for the contemplation of the wonderful figure of the dead dictator, lying alone and thoroughly noble in front. Over him towers the Pompey—not the Spada Pompey; I can never convince myself that the figure in that palace is the image before which Cæsar fell, because it bears the globe signifying world-wide commandment; the pride of Pompeius might have put up such an all-claiming image in some province, in Africa or Spain; but that Cæsar would have endured the figure of his rival so accoutred, in the very hall of his legislation, seems to surpass all belief. Pompey's soul, however, fills the house of death, as it filled the attention of the senators; for not only is his statue towering over the murdered triumvir, as Plutarch places it, but on the other side of the curule throne hang the galleys of the pirates whom Pompey had defeated, making cheap the Gallic shields and British wolf-skins with which Cæsar has decked the colon-

nades. The conspirators, lifting their swords, stimulate each other with a rapid password and prepare to go; only Brutus has the courage to turn and regard the body; in his ears still ring the words of reproach of him whom he believed to be his father—addressed, according to Plutarch's hardly credible account, in the Latin language. Cassius, with lowered sword, drives all before him like a flock; Casca is recognized by his naked leg, he having been deprived of his toga in the struggle. Mark Antony is of course not present, but on the senatorial seats lingers one Roman of convictions like Antony's, who sees but ruin and grief in the defeat of Cæsar. The body of the latter is one of the great feats of structural design in modern art, perhaps in art altogether. It is to be found also, studied up on the scale of nature, in the Corcoran Gallery at Washington, a proof of the conscientious care with which the painter prepares his subjects.

Hector Leroux, the painter of so many Vestals, having greatly pleased the wife of the proprietor by his erudition and urbanity during many European meetings, has been invited to place one of his largest pictures in the gallery. It is called "The School of the Vestals," and is a composition of some nine feet in breadth. It was first exhibited in the Paris Salon of 1880. In a semicircle of white-robed Vestals; the chief priestess mounts upon a bench to pour libations into the ever-burning tripod; on two chairs in front sit the priestesses selected for that night's watch, and whose responsibility it is to keep the ever-burning flame from expiring; the novices and devotees are ranged around, and a reader at the right proclaims the harsh laws of the temple from a scroll written with capital letters in early Roman style. The scene takes place in a rotunda, truly Roman in architecture, on whose niches are inscribed the names of families great in the Alban land before the crime of a Vestal gave being to Romulus.

Meissonier is represented by one of his very rare subjects containing a female figure. "Sur l'Escalier," the painting in question, shows us a glimpse of a wooden staircase in a French château, over which leans a gallant in the costume of Henri II. accompanied by a beautiful chatelaine. Roybet, in his brisk Franz Hals style, exhibits a table-scene with roystering men-at-arms; the picture may be called "Breaking up the Party," for one of the gay swashbucklers stands up and draws out his watch, of the pattern known to modern collectors as a Nuremberg Turnip. One of Kaemmerer's prettiest fancies is the "Return from the Baptism." It is a pleasant idea to put warm human feelings into that modish costume of the Directoire, generally known for its extravagance only, and judged from the caricatures of Carle Vernet. Here is a tender, lovely young mother, descending the church steps after the ceremony, and looking with a mother's watchfulness at the sleeping infant, whom a handsome nurse in high Norman cap is carrying; a sister distributes a bag of comfits to the street-crowd, and the old people follow from the church door in a vain-glorious procession. It had scarcely occurred to any painter to depict domestic feeling in these costumes dedicated to frivolity, until the present artist bethought him of the possibility. Edouard Frère, whose choice of pretty rustic subjects has given him a reputation slightly in advance of his merit, is seen with an unusually crowded theme, "The Drill"—a school of little boys being put through their exercises by a drill-sergeant in the public place of a village. By Vibert is seen an unusually serious topic, "The Sacred Concert." The contrast is piquant, however, of monastic dresses with Erard's most improved piano, and with the handsome pantaloons, just cut by Dusautoy, and varnished shoes of the pianist otherwise dressed in the ecclesiastical red robes of his order. The bass-viol player also wears red, and these two rubricated notes contrast with the white tone spread over the picture by the frocks of the Benedictines who form the choir. The painting, thus serious and without satire, is an uncommon production for Vibert; one would say he was repenting of his levities, and trying to be a Zamacois or a Steinheil.

Zamacois in person is seen in a superb example, "The Rival Confessors." His consummate knowledge of tone, values, and composition is displayed with the science of a master, while the sardonic triflingness of the topic awakes anew the feeling of wonder at the choice of theme of the modern Spanish school. No longer incited to decorate churches with pious subjects, as in the grand days of Spanish art, the painters of that nation are expressing the jests of a comic journal in the

great language committed to them by Ribera and Velasquez. Here we see, in a sarcastic antithesis, the indulgent confessor and the strict one, each niched in the wooden frame of his confessional. The head of the severe friar looks wrathfully out upon a space of utter solitude, while the precinct of the tolerant one is crowded with estimable bandits on their marrowbones. The grouping, the play of air and light, are magnificent, and the spectator who approaches to laugh remains to receive an artistic lesson worthy of Rembrandt.

The Italian modern school, so similar to the modern Spanish, and likewise based upon the Fortuny model, is seen in such examples as Rossi's "Old Age of a Prince." It is a crowded scene of glitter, at first view most like the spectrum of a kaleidoscope. A senile Italian prince sits on his throne in a room of state, and dames with towering powdered headdresses surround him, while a floral ballet of the Watteau taste is being performed in the palace. The shepherd has very broad hips, and is obviously a female, while the shepherdess unnecessarily spreads her skirts, already stretched to bursting by an enormous farthingale. On the throne-steps sits the prince-expectant, a meagre boy of twelve, dressed in satins like a Christmas doll, and receiving from the delicate spectacle his hopeful lesson in statecraft mitigated by voluptuousness. Also in the Italian group is Pagliano's "Examining the Legacy," a witty subject of modern belles turning over the embroideries of ancestral chests, and of bookworms examining the Elzevirs of an inherited library.

In the more serious French school is found Lefebvre's "Virginia." The figure is life-size and shows the fair girl sitting musing on the bulwarks of the vessel that is to bear her to shipwreck. The cordage of the ship embowers her figure with spider-work lines that etch themselves against the sky, against which her form of innocence and grace relieves itself, robed in the striped cotton stuffs of the tropics. Lefebvre's dilettante perfection and rather thin elegance are capably developed in the figure. But it was surely a mistake of taste to paint the tell-tale "J. J. A." in immense capitals on a bale of goods at Virginia's feet. CICERONE.

GÉRÔME AS A DRAUGHTSMAN.

OUR readers probably know that we are not among those who consider Gérôme a genius. His pictures to us are generally exquisitely finished miniatures, cold and scholarly. But as a draughtsman it is impossible to deny him the highest rank. On this account his pencil sketches are of uncommon value to art students. His touch is so firm, so correct, that at first sight they seem like carefully finished drawings. Horace Vernet truly said of Gérôme that one could see a picture by him finished before he touched the canvas. The value of correct and vigorous drawing in a painting can hardly be overestimated, and it is a fortunate thing that some of our American artists have had the privilege of studying under such a master. Whatever could be learned of technical accuracy in color or drawing they could learn from him better, perhaps, than from any other painter of the day. Gérôme's work is so carefully finished that it will look well even under a magnifying-glass, and while it may well be doubted whether his figures could breathe in the airless world in which too often he creates them, it is hardly too much to say that as a painter of texture he has no superior. The great popularity of Gérôme's pictures in America is not surprising. His qualities are those easiest understood, and they are not unlike those which characterize the Düsseldorf school, once very popular in this country.

There is a large number of Gérôme's paintings in the United States. The "Police Verso," a scene of gladiatorial contest in the arena, is in the A. T. Stewart collection, where are also "Une Collaboration," representing Corneille and Molière writing together, and the famous "Chariot Race." Mr. John Jacob Astor possesses "The Death of Cæsar"; Mr. Theron R. Butler owns "The Bull Fighter," "The Guard of Louis XIV.," and "The Keeper of the Hounds"; "Cæsar Dead" is in the Corcoran gallery. Miss Catherine L. Wolfe owns "The Interior of a Mosque," crowded with Arabs. Mr. John Hoey has the "Almeida" and the "Egyptian Butcher"; Mr. W. B. Dinsmore the "Death in Arms"; Mr. J. H. Stebbins, "Molière Breakfasting with Louis XIV.," and Mr. J. L. Mott, the "Interior of a Persian Inn." The "Diogenes" is in the celebrated Walters gallery in Baltimore.



FAC-SIMILES OF STUDIES IN PENCIL BY GÉRÔME.

CHRISTIAN MARTYR, EGYPTIAN SENTINEL, AND ST. JEROME.



MINTON ART POTTERY.



NO ceramic ware is better known in the United States than that of the Mintons of Stoke-upon-Trent. In variety, richness, and beauty it is unsurpassed by the productions of any European pottery. It appeals alike to the educated taste of the connoisseur and the untrained eye of the artisan, and this is perhaps the highest possible tribute that could be paid to its worth. We have more than once in these columns called attention to special productions of the Mintons—pieces of peculiar merit. Some of the most attractive of our illustrations, indeed, in this department, have been derived from the delightful fancies of M. Solon, executed for the Mintons. These have been so much appreciated that no apology is needed, we are sure, for the fuller and more detailed account of the work of the great house with which this clever Frenchman is connected, which we are enabled to give now, from the appreciative report of United States Commissioner Blake, of the department of ceramics at the Paris Exposition of 1878.

Mr. Blake pays a deserved tribute to the energy and taste of Mr. C. Minton Campbell, the present head of the establishment, to whom the great progress which has been made at their works in all departments is largely due. Speaking of Mussill's paintings he says: "The birds and flowers, by this artist, in underglaze enamel colors, are well known to connoisseurs in the United States. Some of his best work shown at Paris was upon two enormous vases of the dark-red body with which the Minton works have achieved such success in vases, plaques, and tiles. These vases were five feet high, permitting the birds and orchid flowers to be of the size of life. For brilliancy and accuracy of coloring and of drawing these pieces could scarcely be excelled, and no description suffices to convey a conception of their beauty. A large vase of dark-green body, with pseudo-bronze trimmings in the Chinese and Japanese style, has recently been imported by the Messrs. Tiffany & Co., of New York, and is decorated



MINTON VASE DECORATED BY PILSBURY.

by Mussill in the same style as those shown at the Exposition. Storks or herons and aquatic plants and flowers constitute the decoration. The white water-lily of full size seems to stand out in relief from the surface. All this beautiful painting is underglaze, being thus incorporated with the body and protected by the glassy covering, while the brilliancy and depth of coloring is enhanced." Excellent examples of Mussill's work may generally be seen at the show-rooms of Davis Collamore & Co. and Gilman Collamore & Co.

A large pair of vases in turquoise-blue, decorated by Mr. Pilsbury, attracted favorable attention. One of them is illustrated herewith. There was also a pair of tall vases of Pompeian design, painted by Mr. Foster, with dancing women after Bourrier, and a set of twelve dessert plates on which Mr. Boullamin has painted a series of pictures copied from Joseph Vernet. The painting is executed upon the vases when in the biscuit state, and the artists are able to paint upon it with the underglaze colors with all the dash and freedom of one using water or oil colors, so that every touch of the



MINTON AMORINI VASE.

brush remains. Some trays in soft paste porcelain were beautifully decorated by paintings after Teniers. There were some beautiful plates of earthenware, octagonal in form, in red and gold decoration, like the early English copies at the Worcester works after Japanese patterns. Other plates were of celadon green body, with perforated borders and gilt in panels; some in porcelain showed a contraction in baking of one-quarter of an inch more than the faience.

"One of the interesting features of the Mintons' manufacture," Mr. Blake says, "is the number of colored bodies used in the art vases and pieces of decorative porcelain. Most of the porcelain vases are moulded of colored bodies, often of dark olive-green, such as oxide of chrome imparts. Some very curious pieces in the exhibit were formed of a combination of these clays laid together and joined but not intermixed, so as to produce a marbled or mottled effect. These combinations are formed by taking scraps and pieces of the bodies of different color, such as are left over in making vases and plaques. These mixtures give what is known as 'scroddled' ware among the potters. 'Tortoise-shell ware' had a similar origin. Various colored slips are employed, to the number of a dozen or more, upon the elaborate vases in bands, fillets, and dentilated ornaments with good effect. This is really one form of pâte-sur-pâte decoration. Of pâte-changeante there were several pieces. It is a peculiar chameleon-like ware—a porcelain—which appears of one color by solar light and another color by gaslight. In the daylight it has a grayish or celadon green color, and at night it appears pink. This kind of paste was compounded by the chemist Regnault when director of the Sèvres establishment."

The Mintons' display contained several copies or reproductions of the famous Henri Deux ware, or "faience d'Oiron." An illustration of this beautiful work is given herewith.

Of the original Henri Deux ware, there are said to be only fifty-five pieces known. There are twenty enu-

merated in the list of photographs of specimens in the collection at South Kensington, including two in the Louvre. Brongniart, in his treatise, says that about thirty-seven were known in France. This ware has always excited great interest among collectors and connoisseurs, based upon its intrinsic beauty and novelty and its extreme rarity.

The distinguishing peculiarity of the Henri Deux ware is in the ornamentation, which is inlaid, filling incisions or depressions in the body, though flush with the surface. For this filling pastes colored with ochre were chiefly used, and the designs in general appear of an ochery brown or yellowish color on the white groundwork. But black, blue, pink, and green colors are known. It is believed that this inlaying was accomplished by means of moulds, the intricate interlacing designs being first carved upon a model, from which casts were taken. The paste, pressed in the moulds so formed, received the designs in intaglio, and the spaces were afterward filled with a soft, colored paste, the whole operation being similar to that of making encaustic tiles. Fine examples of this ware were also shown by this firm at Vienna in 1873.

In the collection of Mintons' porcelain shown by Mr. W. Goode there were some curious etchings upon the glazed surface of porcelain vases, executed by Mr. W. Goode as an amateur. The process consists in first covering the surface with a black varnish, through which the design is drawn with a sharp steel point down to the glaze. By the application of fluoric acid the glaze is dissolved away and a fine depressed line results. The varnish is then removed and some strong color or gold is rubbed into the depressed lines, and the piece is ready for refiring in a kiln, by which the glaze is softened and the color or gold is covered and securely held. Mr. Goode has made several pieces for his amusement and has presented examples to the museums of St. Petersburg, Vienna, Berlin, and South Kensington.

Of Solon's pâte-sur-pâte, Mr. Blake says: "Mintons' court was enriched with a profusion of examples, and all of the highest degree of merit, on vases, plaques, and plates. There was no sign of wearying in well-doing by this master artist in clay. His work is incomparably superior to that of any of his imitators, far surpassing in art value the best examples of figure



MINTON HENRI DEUX VASE.

subjects from the kilns of Sèvres. He alone fully and satisfactorily unites skill in the technique of the paste and glaze and the genius of sculptor and designer. His favorite subjects, as is well known, are the female form, Cupids, and cherubs. He delights in illustrating the pranks Cupid plays with the hearts of maidens. Upon one of the plaques, with a dark-green background of porcelain forming the body of the plaque, Cupid is seen modeled in white paste, standing on the capital of a column, driving a team of four maidens by silken

cords attached to their wrists. The attitude of Cupid with his outspread wings, and the more than half-willing thralldom of the maidens command our admiration. In the companion-piece, a plaque of equal size, four maidens are chaining Cupid to a block." We have photographs of these charming pieces and shall have drawings made from them for future numbers of THE ART AMATEUR.

The flat sides of pilgrim bottles for decorative purposes are suitable to this class of work. They are made either of dark green or red porcelain. Two of these we illustrated in a recent issue of the magazine. Cupid was shown on one, seated by the side of a basket, with a needle in one hand and a heart in the other, looking intently at the heart as if he recognized it and hesitated before putting it on the string of hearts at his side. The companion bottle, it will be remembered, showed Cupid as a half-grown youth, seated with a basket of hearts between his knees, while he picked them out one by one and tossed them over his shoulder. The long plaque of Cupids at supper which we gave in a greatly enlarged form as a design in our Christmas supplement, was one of the best of the Minton pieces exhibited at the Paris Exposition.

In the Amorini vases, style of Louis XVI., thirty-eight inches high, an illustration of which is given, the body is a celadon green, with a zone or belt in the upper portion of a fine blue color, on which Solon has worked a number of Cupids, who are busily engaged in breaking chains of iron, and other Cupids are rejoicing over roses that take their places. These vases are richly gilt, and for supporters have each a group of Cupids or amorini, very finely modeled in oxidized silver.

"But the chief work of Solon," Mr. Blake says, "is the large vase in Etruscan form, thirty-one inches high, and modeled for the Mintons' works, from the original in the Naples Museum. Having a full, oviform body, it gave ample surface for the beautiful bass-relief Solon has modeled upon it. The subject is Cupid lecturing. But Cupid is here not a chubby child, but a beautiful youth. He stands on a tribune in the centre, while posed about him as an audience are groups of maidens, some fifteen or twenty in all, in various attitudes. The modeling of the figures, in every detail of form, expression, and drapery, is masterly, and the perspective is remarkable."

Another noteworthy example of Solon's work, also exhibited at the Paris Exposition, was a large mantel made for Mr. Campbell, head of the Campbell Brick and Tile Company, of Stoke-upon-Trent, England, and adorned with a series of large, flat, rectangular plaques, on which Solon had executed designs emblematic of ceramic industry. These designs were in sgraffito, being incised through a thin layer or covering of white slip over a dark red body of coarse clay. Sgraffito is a process almost the reverse of *pâte-sur-pâte*. The figure is outlined with a sharp steel point, and then, for the background and shadows, the slip covering is scraped away. The design is thus left upon the surface in flat relief, being a mere film, not much thicker than a card. The whole surface is then enameled with a fusible lead glaze, which incorporates itself with the body of slip and gives a mellow softness and finish to the work. The ten plaques, eighteen inches long by nine inches broad, on the Campbell mantel, were decorated with designs representing the characteristic ceramic products of England, France, Germany, Italy, Morocco, China, Japan, Greece, Egypt, and Persia. We give illustrations of them on the following pages. The figures are strongly drawn, and may be found of suggestive value at least, to some of our readers.

FIRST LESSONS FOR CHINA-PAINTERS.

III.

CONTINUING the hints addressed to novices in china-painting, begun in these columns last December, it is proposed now to introduce the colors not fully described, and to explain their use and the difficulties connected with each. The scarlet poppy is the first flower chosen. By its treatment an insight will be

helping us to introduce the combination of ruby in a very successful manner.

We paint the clover, with its ever-varying shades of rose-color, according to the time it has been in flower, as it appears to us when just opening out in all its beauty, before the rays of the sun have taken from it the brilliant carmine tint.

The ox-eyed daisy's yellow cushion and radiating petals against the background of faint blue enhance the pearly whiteness, and add to the grace of the group; while the ear of barley lends aid to give the airy appearance so necessary when painting the wild flowers we are all so well acquainted with; for if we do not obtain that light and graceful effect, the finished painting cannot be called a success. If due attention be not paid to this in the first painting, or, as it is technically called, "washing in," the second painting will not be a pleasure, but a toil, for none like to work at a study that stands no chance of becoming a credit to the producer.

A mossy foreground gives the opportunity of blending the colors in sweet confusion. Care must be taken not to lay on the colors too thickly, or the result will be that they will boil up under the influence of the fire, and chip off, or "bilib," as it is called by painters. When color does so it very seldom looks well afterward. Having given the general heads, we proceed to sketch the subject.

Draw a straight line across the centre of the plate, then cross again; by so doing, the balance of the grouping is more likely to be maintained. Pay great attention to the sketching, as it will prevent much loss of time in the end, and be far more satisfactory. Keep the sketch lines as clear and fine as possible without confusion; do not use the Indian ink too dark, for if you do, the delicate shade of the sky and shadow-for-white will be overpowered, and you will be liable to put the color on stronger than you require. Proceed to mix the palette in the same manner as directed in our first lesson. Mix red last; by so doing you will be able to avoid getting any of it into the other colors.

The first color in this study is the sky background; the color used to obtain the required tint is azure blue, with the smallest touch of turquoise blue introduced here and there just to vary the tone. Use your largest shader; do not have too much color in the pencil—only just sufficient to give the tint that you desire. Wash the sky in as broadly as possible; soften the edges with the ball of the thumb, to tone the color down and blend it with the plate. Remove the blue from the flowers; be very particular with the poppy, for if only the least vestige of blue be left it will cause the red to become dirty and spoil the work.

Having finished the sky, paint the clover-bloom with rose-color, touching with care to indicate each petal, and maintain the form. Be careful how you use your color, toning it to give the roundness of the flower without heaviness.

The corn-flower comes next; in the first painting keep the blue pure—vary the tone of the color to give the cupped appearance of each petal—while the rich ruby centre forms a charming contrast to the blue. Ruby is a very powerful color and very expensive, but a little of it suffices to obtain the desired tint; if used too strong, the enamel fire has no power over it, and leaves it a very disagreeable color. The ear of barley can be washed over with light orange, and the faintest tinge of dark orange on the under side to indicate the shadow; the beard need only receive the slightest touch of color in the first stage, but will require spirit in the next painting. Now add the pearly tints of the shadow-for-white on the ox-eye daisy, with the faintest tinge of



SGRAFFITO TILE. BY SOLON. "CHERUBS MAKING POTTERY."

given into the use of red—one of the most difficult colors; difficult because of its chemical composition, that does not admit of being modified in the same manner as the other colors of our palette do.

Red, the color to be used in painting the poppy, will not mix with any other color except ruby. This is one obstacle to the frequent use of this color; for many students, forgetting the difference between enamel and



SGRAFFITO TILE. BY SOLON. "CHERUBS FIRING POTTERY."

water colors, use red in the same way that they would if painting on paper. They only look at the very charming tints it produces before firing, without giving a thought to the ultimate effects, a sort of carelessness which, of course, produces disastrous results.

In the rich blue tints of the corn-flower we shall find a medium for making further progress in the knowledge of azure blue, the varied forms and shadows

yellow on each petal near the cushion-like centre; the centre will require a strong coat of yellow dappled with orange to imitate the flower. The leaves may next be added, treating as directed in previous papers—that is, wash the Dover green or Sèvres green on, pale but

tints most suited to the tone of the leaves, be they light or dark, he will achieve an important success. Light and dark brown (equal parts) for the leaves, and turquoise blue to vary the tint of the shadow-for-white, also to wash over the high lights of the leaves, and to

effect. Vary the tint with turquoise blue; be sure to keep the sky-line horizontal with the foreground. Carefully remove from the petals of the daisy and the delicate-tinted yellow leaves any blue that may have accidentally touched them. If the blue be allowed to re-



EMBLEMATIC SGRAFFITO TILES. BY SOLON. "ENGLAND," "GERMANY," AND "FRANCE."

(SEE PAGE 54.)

firmly for the high lights, then with varied tones of yellow and rose-leaf green blended to the required tones. Then the foreground of green, orange, and brown, with touches of rose-color in harmony with the other colors, not strong enough to overpower the flowers. Lastly, the delicate neutrals and the poppy flower. The centre of the poppy must be painted when using the greens. Every other color being finished, we proceed to paint the scarlet poppy. Red is a very pleasant color to use; it works very freely. It does not alter so much as some colors do in firing, but remains nearly the same tint as when put on. Keep it a little lighter if in doubt. Wash over flat each petal first, then the stronger tones as broad as possible. This remark may be applied to every color, for the broader the washing in, the more effective will be the finish. Having added the ruby seed round the centre of the poppy, our first painting of the example will be ready for firing.

Proceed to prepare the palette for the second painting. Mix shading green first, Dover green next; it will be required to reduce the shading green to suit the delicate yellow-green leaves. If

only shading green were used, the contrast would be too crude; but by judiciously blending the two colors, a soft, pleasant effect will be secured. If the student perseveres, and ascertains for himself, by testing the

give the sky a few delicate shades. Next azure blue for the corn-flowers and sky; rose-color for the clover; ruby for the centre of the corn-flower, and seeds of the poppy; red, and white enamel.

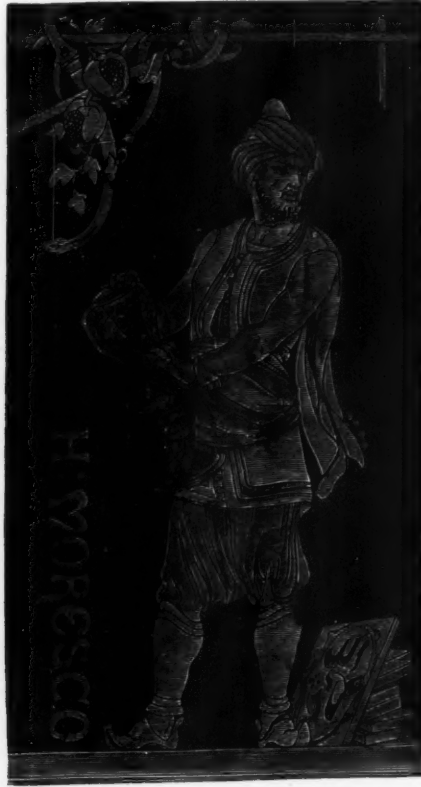
main, it will spoil the purity of the tone of the leaves, and prevent the student obtaining the clearness so desirable when endeavoring to secure the pearly shadow-for-white of the ox-eyed daisy. It may appear strange

to many who will read this that we should paint the flowers first in the washing-in, and the leaves first in the second painting. We will explain. In the first painting the flowers, being the principal feature, receive, as a rule, more attention than the leaves; the leaves, in the second painting, require more pains to be bestowed upon them, to indicate the fibres and shadows, leaving the flowers to be treated with greater facility, and the student is better able to observe the finishing touches required by them.

Having finished the sky, turn next to the leaves, with shading greens of different tones, obtained by adding Dover green or browns to suit the tint. The principal leaves should have the broad shadow laid on first with shading green, using more brown when greater depth is required; then, with the finest tracer, give the sharp touches to indicate the centre fibres of the leaves.

Do not conventionalize the leaves, but vary the tone of the finish, and do

not trace all round the edges, but only here and there in those places where, after considering the study, you think a vigorous touch necessary to add force, without risk to the light and airy effect so essential to all wild



EMBLEMATIC SGRAFFITO TILES. BY SOLON. "ITALY" AND "MOROCCO."

(SEE PAGE 54.)

As in the first painting, the sky should first receive its finishing touches with a medium-sized pencil; use azure blue; do not have the pencil too full of color, or it will give a heavy appearance instead of an aerial

flowers. Particular attention must be paid to the centre of the poppy-flower, carefully to preserve the graceful radiating form, adding the shadows to indicate its peculiar shape with great care.

With rose-color, touch the clover bloom's countless petals, so as to convey the correct impression; a few minutes devoted to the study of the natural flower, held with the light falling on it from the left, will greatly assist the student in forming a correct idea of the manipulation required. The shadow required to indicate the globular form of the clover bloom must be added when the rosy touches have become sufficiently set or dry to allow of the pencil passing over without injuring their sharpness. If the shadow be washed over before the finish, the finish would appear crude and on the surface.

Study well the peculiar form of the corn-flower's petals; pure blue may be used to give the required sharpness, to which color ruby may be added to give the final touches to each starry petal; dapple the centre with pure ruby, used with discretion; otherwise, if too thickly laid on, it will require too hard a fire for the red and rose-color. The form of the touches should be small half-circles, darker on the shadow side.

The yellow cushion of the ox-eyed daisy requires similar treatment to convey the requisite form; only the color to be used in this case must be brown with a little rose-color added. After finishing with brown, etc.,

the tongue, and take out a few spots of color, leaving the pure tint of orange visible.

With delicate tint of brown and turquoise blue indicate the grains and beard of the head of barley; be very attentive to the stem, so as to give it sufficient

The starry daisy we have left until the close of our lesson, since, by so doing, the painter is better able to judge of the requisite tints of shadow-for-white to give the flower its full effect. The seeds of the poppy require to be touched with ruby before they are finished.

Then, with white enamel, touch the petals and centre of the corn-flower and daisy, mixing a little green and pure brown with the white enamel to give the mossy appearance to the foreground, and our second finished painting is ready to be gilt.

M. LAUTH, director of the porcelain manufactory at Sèvres, claims to have made a discovery of a porcelain which, when decorated, will bake without the colors changing. He informs the Paris correspondent of *The Artist* that he is preparing a memoir on the subject which will shortly be made public. China painters would be delighted to know that some one has absolutely made such a valuable discovery.

Do not be induced to turn your rooms into a museum; and if you place a large quantity of china or pottery on your shelves, take care that some at least is bright and fresh-looking, for nothing can be more

dingy than a large quantity of such things as Etruscan or Greek vases, Moorish brown and black ware, Egyptian stone bottles, and modern Norman or German grés. These things are all beautiful in themselves,



EMBLEMATIC SGRAFFITO TILES. BY SOLON. "CHINA" AND "JAPAN."

(SEE PAGE 54.)

firmness to support its weight. The brown touches on the foreground must be added when using that color for centre fibres, etc.

The poppy must next receive our student's atten-



EMBLEMATIC SGRAFFITO TILES. BY SOLON. "EGYPT," "PERSIA," AND "GREECE."

(SEE PAGE 54.)

allowing the color to dry, wash over nearly all the centre with a nice tint of rose-color, which will, when fired, give a very rich orange effect. While the rose-color is still moist, touch the point of a clean pencil on

tion. The various tones may be secured by washing over with pure red—not all over the flower, but only on such places as required; the dark shades can be made by adding a small quantity of ruby to the red.

and will have an excellent effect if judiciously contrasted with Japanese jars and bowls, but by themselves they only suit a great hall, or, at best, the buffet of a very large dining-room.

ART IN DRESS

ARTISTS' VIEWS ON WOMAN'S DRESS.

III.



HOWEVER pointed precept may be, anecdote is sometimes more effective, and a suggestive story from his own experience will most happily convey Mr. J. Carroll Beckwith's best advice to women in regard to dress. A wealthy lady in Paris, unpleasantly distinguished by a red nose, went to Worth for a costume for a special occasion. After studying her peculiarities that celebrated man arrayed her in a black and

white striped silk dress made with great simplicity, and under her chin he placed a great garnet bow and another in her hair. Her friends were gratified at her distinguished appearance and observed with pleasure the purity of her complexion. On meeting her afterward in the street with her accustomed beacon light, Mr. Beckwith discovered that it had paled only in the deeper glow of the garnet bows. The genius of Worth had succeeded in doing what doctors and hygiene had vainly essayed, and for the time had once more put her nose into proper relation with the rest of her face.

A great secret of dress undoubtedly lies in effacing the weak points and accenting the good ones. Dress may be compared in this respect, says Mr. Beckwith, to the arrangement of a stage. No director would place his star on one side and on the other a magnificent portière, a richly carved cabinet and a great porcelain vase, for the reason that the public attention would at once be called away from the principal point. On the contrary, he would group the portière, the cabinet and the vase, and in the centre he would place his star, thus securing a single and concentrated effect. This is what the women who wish to appear well-dressed must do, and to do it requires some consideration.

While it cannot be claimed that women give too little heed to dress, their efforts are often much misdirected. Mrs. Dolly Madison has wisely said that women "cannot pay too great attention to themselves at the toilette, nor too little after they leave it." No women, in Mr. Beckwith's opinion, so well understand the secret of dress, as it is implied in the above quotation, as the women of southern Europe, particularly the Spanish women, who instinctively concentrate the observer's attention on their most attractive features. He speaks with admiration of their management of color. Another woman will dispose obtrusively the red and yellow of her costume, but the Spaniard will veil it mysteriously in black, and her bit of pure color she uses in the flower half hidden in the coils of her hair behind her ear, making it only part of the surroundings which are to set off her face and not a thing of itself.

Of flowers it may be remarked, in passing, that Mr. Beckwith objects to their use, except around the head and face. The immense "bouquets de corsage," which are the delight of the women of the present day, are only too effective in concealing graceful contours, and are really no more than a sort of excrescence on the dress, and in no way an integral part of it. Equally objectionable is the use of flowers in the skirt of a dress with which they have no possible relation. But nothing can be prettier than the clustering of flowers about the neck, when they garland the face like a picture or gleam in the hair where their tints may blend with those of the complexion.

This use of color, whether in flowers or otherwise,

gives something positive, vigorous, and wholesome to women. Mr. Beckwith has no sympathy with the languor of the æsthetic movement, with its sad tints, and its limp attitudes. At the same time his views on dress have some points in common with those of the "æsthetes," although he expresses them with more robustness. The most beautiful dress, he considers, is the riding habit with a Jacqueminot rose for its only bit of color. Its charm, if analyzed, lies in its simplicity, its long, scarcely broken lines limning the figure, and in what may be called the tone of the picture, which is found in the large patch of neutral or quiet color broken by its own lights and shadows. All these qualities are easily applicable to dress of all kinds, even in its most magnificent aspect.

For luxurious dress nothing is more suitable than the plushes, with their high lights and deep shadows. Like all artists, Mr. Beckwith prefers the princesse dress, but admits the basque, the waist, of course, to be perfectly fitted upon that ideal form which artists always take for granted, and which requires neither corset nor whalebone, for against these Mr. Beckwith joins in the general protest. As the upper part of the body contributes to the setting off of the countenance it can be treated with the same freedom as any other frame, so long as it does not assert itself above the more important face.

Appropriate richness can be found in the cutting of the sleeves. Mr. Beckwith admires the puff on the shoulders and on the elbows, particularly when it appears lighter in texture and color, and equally condemns the use of different materials and different colors in the sleeves, a practice by which women have so long dismembered themselves. Apropos of this there is a painting in the Corcoran Art Gallery at Washington, which shows the only allowable use of a different color in the sleeve. In this picture the figure, which is that of a grand dame walking in one of the forest paths at Fontainebleau, wears a green velvet robe. The sleeves, which are long and tight, half veiling the hand, are of a yellow lustrous silk showing pink tones, and are buttoned on to the shoulders, the soft puffs of the thin white undersleeve appearing between the buttons. The puffs, which are formed without apparent design, give the sleeve a charming suggestiveness which in no way appears in the sleeve that fashion alone has sanctioned.

The most artistic waist, Mr. Beckwith thinks, is the laced bodice which the Roman peasant girl wears. This she breaks at the waist-line with her gayly banded apron, but the waist itself is of corset length. This might be handsomely adapted in modern costumes. In it we get variety which the fashionable dressmaker seeks in trimming, but variety which in no way interferes with the beauty of form. Such waists are even more lovely laced over some pale harmonious color. In the use of trimmings those that are flat are to be preferred. Of these none are more beautiful than jet, with its flashing broken lights. This can be applied according to the figure, if large in vertical lines, if small disposed in curves or crosswise. Jet bands are especially good on sleeves, in stripes if the arm is large and in curving lines if it is small. But in no case ought jet to be used on the skirt.

The theory of dress advanced by Mr. Beckwith, which consists in bringing forward the good points and concealing the bad, when applied to the skirt demands that it be left as simple and plain as possible. Here there is nothing to call attention to, and the natural lines should be left to their own disposition, while the color should be quiet or neutral. To this, it can be imagined, few women will be willing to subscribe, the skirt until very recently having been made the chief object of the dressmaker's care, and although the tailor-made clothes have caused it to suffer a certain eclipse it will take some time to enforce upon it a proper subordination. At the same time every woman will agree to the picturesqueness of the scant simple skirt—in pictures.

The only other point to be accented is the feet.

This is now agreed upon by both women and artists, as is shown in the dainty hosiery which is now every woman's delight and pride. I have heard an amusing and truthful story of a lady awakened at night by the cry of fire which proved to be in her own house, who in the only moment left to her saved her silk stockings. After the fire it was found that her little son had rescued her diamonds. Mr. Beckwith would go even farther, and would like a revival of the "talons rouges" of Louis XIV. In fact he has persuaded one client to have made a pair of black satin slippers with red heels.

To return from the feet to the head, Mr. Beckwith considers that the English women of the present day excel in hair-dressing. Having well-shaped heads they dress them with the simple coil at the back, low if the neck is not good, and higher if the neck can depend on its own beauty. American women rarely have stately column-shaped necks. Their necks are long enough, but tend to sinews. When the neck will bear exposure the less that conceals it the better; otherwise it should be veiled with soft laces and ruchings. Nothing, however, is better than the ruff with its broken outlines and soft shadows from the face.

Lastly, Mr. Beckwith thinks that American women, whose adaptability exceeds that of the women of every other nation, should pay some attention to the scientific study of color, as unfortunately a correct taste in color is not with every one a matter of intuition. With such study, although they might not attain its best use, they at least would be able to escape going far wrong.

MARY GAY HUMPHREYS.

Notes on Dress.

HERE and there, during the past season, I have seen "æsthetic" dresses cropping up amid our fashionable assemblages, and standing out with vivid effect against the background of modern French modistes' art. Dresses, perhaps, of creamy satin, so puffed and wrinkled, so gored and seamed, as to convert a respectably robust woman into a being long-waisted and sinuous—what Lewis Carroll would call a "silly cove." These costumes are as yet semi-occasional in American society. In England the fashion has a large following, and no doubt we shall ere long be posing as successfully in such attire as if we were all Lady Saphirs or Lady Janes. It is morally impossible that we should escape altogether the threatened infection, even if there were no other motor more powerful than the polite insistence of modern fashion upon slenderness of outline! For there are some bounds that even chamois leather finds it difficult to compass, "bien entendu."

* * *

As a rule Americans avoid originality in dress, while as ready as one sheep is to follow another over the wall when one of their leaders gives the signal for a new departure. Our élégantes are so generally remarked for frank allegiance to the becoming, that we need therefore have no fear for the adoption of such features in æsthetic attire as may be dowdy or grotesque. I do not look for the appearance of Mrs. Cimabue Brown's mop coiffure in any of the Fifth Avenue drawing-rooms, or yet for the "robes loosely flowing, hair as free" of the other faction of the party. Rather may we expect to see the best features of the new movement domesticated here. Gowns simply made, depending for effect on harmonious tint and graceful drapery, rich stuffs in low tones of color, real laces returning to their own again, have a charm that no one with just and thoroughly cultivated taste in dress can deny.

* * *

AMONG the new imported stuffs which Englishwomen are adopting—despite the patriotic struggle some great ladies have recently begun to uphold the banner of their home-made sheeny fabrics, stiff and in-

artistic, such as alpaca, barège and satin cloths—is Umriza cloth. This is a cashmere made of purest Indian wool, fine, warm and clinging, tinted in myrtle greens, terra cotta and Venetian reds, peacock blue, and dead-leaf brown. Nagpore silks are also a delight to the idealists; although actually dyed and stamped in England, they, like other eastern fabrics, are soft and lustrous. Tussore, Mysore and pongee silks are still used abundantly, the dyes employed for them in modern days giving a wider latitude in choice to the purchaser than when she was limited to buff and écru as of old. Madras muslins of the finer sort are gorgeously decorated by having the pattern darned in silk and gold; and for drapery the sheer folds are unsurpassed, as is any fine muslin unspoiled by starch.

* * *

PASSING from modern Oriental luxuries to those of France, how wonderfully beautiful are the new damasks imitating such fabrics as those made immortal by the brush of old masters! These splendid stuffs seem in their brown and yellow lustres to have imprisoned the sunshine of Titian's canvases; and their blues and pinkish reds might have been cut from the frames of Paul Veronese, or of Paris Bordone. With these sumptuous folds, one involuntarily associates some large blonde beauty, with eyes like sherry wine, whose auburn locks escape from their cushions over a throat of snow, collared with strings of pearl! Truly there is no excuse for a woman not making a picture of herself in our artistic days if—she can afford it!

* * *

NOT only the first expense of the stuff has to be considered, but the fashioning of it must be intrusted to some artificer who is enlightened enough to dispense with furbelows when dealing with rich material. For such talent, such judgment, we in America pay at a costly rate. Next comes the indispensable accompaniment of rare lace, which alone assort with these imitations of the old webs of Venice and Genoa and Lyons. Add the jewels, and give a thought to the chairs and couches, the portières and the cushions that should form a suitable background, and your Titian or Veronese gown becomes an alarming luxury.

* * *

NEVERTHELESS, sixteenth century dresses are imported and worn this season with picturesque effect. A very much laced-in gown, made "all of a piece," and cut from amber satin, was worn at a Christmas dinner in New York. This one had puffed sleeves, a plain skirt unadorned save by the black velvet "aumonière" hung to a wrought gold chatelaine, and a high black velvet ruff. There was some excitement among the feminine guests during the period after dinner, when, left to their own resources, women exchange confidences, while registering mental notes of each other's clothes. This especial yellow gown was puzzling; "not pretty exactly, but odd;" "not becoming certainly, but deliciously quaint." Finally the hostess whispered to one of her intimates, under cover of the music issuing from a bower of palms: "I am enchanted with her, my dear. I made sure she would wear that thing to-night. She is rather a guy, no doubt, but the decorative effect of it couldn't be surpassed. In that corner next to my tapestry portière, she is as good as a yellow jug."

* * *

A FRENCH lady of distinction recently wore a dress copied from a portrait of Marguerite of Valois, and nothing more beautiful could have been imagined. The material was white brocade, the design outlined in pearls, and the collar was wrought entirely of pearl beads threaded in intricate design. A large fan of pink feathers hung at her side. On the same occasion was seen an evening dress of modern French design so elegant as to call forth much comment. The petticoat was made of pale yellow silk muslin, trimmed profusely with white lace. The low bronze-brown satin bodice and train were brocaded with large yellow roses. A bouquet of natural yellow roses was worn at the waist, and the same flowers in the hair. A fan of amber tortoise-shell with undyed ostrich feathers, and long wrinkled gloves of pale yellow Swedish leather completed the toilette.

* * *

A WORD of protest should be uttered against the overwhelming use of stuffed birds in season and out of season, one might say, in personal adornment. Birds

of a feather no longer flock together, and from every clime their plumage is summoned to be united on efforts of modern millinery skill. This fashion seems utterly barbarous, and quite on a par with woad and nose-rings. Bright green parrots of dazzling hue are perched upon bonnets of crimson plush. Humming birds and Impeyan pheasants, birds-of-paradise and robin red-breasts are fastened upon bonnets and on muffs. At the French ball at the Casino a conspicuous costume was one of silver gray tulle over satin, garnished with a fisherman's net of silver cord, caught at intervals on skirt and bodice with large blue birds. The head-dress, a small oblong butterfly-net, was secured upon the chignon with another outspread bird.

* * *

AFTER birds, beads are the mania of the hour. Not only jet bugles and beads, nets and fringes, appear as persistently as if they were never seen before, but beads of garnet, sapphire, emerald and topaz, of iridescent sheen, are used with prodigal extravagance. Garlands of flowers worked in beads representing their natural colors are a costly novelty for adorning satin and velvet surfaces. At the opera, one sees low bodices completely covered with sparkling black or white beads; and a sleeveless Jersey of pale-colored iridescent beads has also been exhibited there. Belts covered with beads are being superseded by belts set with jewels, like the famous one Eugénie wore at the court balls during the second empire, and that recently assumed by the Queen of Italy at Vienna. For dancing, this style of belt or corselet suggests manifold objections, and in general effect there is always an association with the glories of spectacular drama. Rodrigues, who has made a specialty of bodices covered with multi-colored beads to wear with any toilet, demands a thousand francs for one of her glittering cuirasses. Forty and fifty dollars a yard are prices commonly asked in Broadway shops for the passementeries in colored beads reproducing old Roman, Byzantine, and Celtic traceries. All this we have but to imagine cheaply imitated, as even now it begins to be, and the downfall of these extravagant fancies will not be slow to follow.

* * *

SPEAKING of economy, a frank being who avows herself an officer's wife with a horror of much luggage, writes for one of the English journals an ingenious account of her original method of making one gown contrive a double debt to pay, while going the rounds of her country-house visits. "We will suppose my visit to be for two nights," she says, "a dinner the first night, a ball the second. The skirt I will describe is of white satin, the bodice, perfectly plain, cut low and square, and beautifully fitting, no sleeves. This is the 'fond' of my two dresses. On the first night I wear over the skirt a tunic of heavy white Spanish blonde, with a high guimpe of the same worn under the bodice. A large bouquet of dark red roses, very long red mittens, large red fan, and 'me voilà!' The next night, on the low satin body I tack a berth of gold-embroidered tulle with spangle fringe. Over the skirt I wear a tunic of gold-embroidered tulle, satin, and fringe, with huge sunflowers on skirt and bodice. With yellow fan and gloves I am again complete." We may venture to assert that most of our countrywomen would have been better satisfied to wear the same gown twice without the gold fringe and spangles. But perhaps this is the sort of thing husbands dream of, when they inveigh against large trunks—who knows?

* * *

A BRILLIANT mediæval costume is that worn by Modjeska in "Juana," the play recently written for her by Wills. It is a brocaded dress with a running pattern of green and brown leaves and red blossoms on a cream ground; the skirt, opening on the left side, reveals a petticoat of white silk, the train lined with Venetian red with knots of Venetian red and aiguillettes of gold. The square-cut bodice fastened behind has round basques, the sleeves have puffs of muslin at the elbow with deep cuffs of brocaded silk. The neck is covered with a muslin chemisette. The long, flowing hair is bound by a golden circlet. In the second act, as Juana the matron, Madame Modjeska wears a magnificent gray brocade bordered with golden plush over a petticoat of brocaded gold satin, and her beautiful head is coiffed by a small jewelled cap. In her bridal robe of pure "white samite, mystic, wonderful," her

neck and hair strung with emeralds, a jewelled girdle round her waist, Modjeska makes a most effective picture, fair and shining as a mediæval saint on the page of an illuminated missal.

* * *

THE fashion of giving "bals blancs" in Parisian society (which correspond with our "rosebud dinners," where only young and unmarried people are invited), has accentuated in a manner that might, and should, be very useful to us, the French custom of employing only simple toilettes for girls in their first seasons. Pink blue, and white Indian muslins embroidered with silk gauze, nun's veiling, tulle, and silk batiste, are the materials most in vogue, the ornaments to correspond consisting of garlands and necklets of small roses, white heather, snowdrops, forget-me-nots, orchids, lilies-of-the-valley and lilac.

* * *

CONTRAST these virginal tints and fabrics with the splendor assumed by most American debutantes upon their appearance at the first Delmonico Ball, for example, where they are to run the gauntlet of critical eyes and tongues. In many instances, the young lady is arrayed in a massive silk brocade or satin damask, the sleeves and bodice encrusted with pearl beads. There is literally nothing left to assume for her bridal costume, save the veil and orange blossoms. And, to put the finishing touch, her arms are laden with bouquets of costly flowers, flowers so abundant and so self-assertive as to suggest irresistibly the mot of a cruel wit, last season, when asked to admire the fragrant burden upheld to him by a blushing "rose-bud," "How kind of your papa!"

* * *

ONE is struck with the change that has come over ornaments for personal decoration of late years. Diamonds and pearls are, of course, pre-eminent in fashion for evening dress; that is one of the laws immutable of Madame La Mode. But diamonds are wonderfully counterfeited just now, and many ladies have frankly adopted Rhine pebbles, which in comb, crescent-shaped brooch and oblong or oval buckles, make a brave glitter by candlelight. Jargon, an ancient mineral more brilliant than paste, is liberally worn in France. Roman pearls, like imitation lace, now come boldly to the front, three or four rows of them fastened by a tiny paste clasp being considered admissible in evening toilette. Flies, butterflies, flowers, and birds made of small brilliants are dotted about the hair and corsage. A fanciful gift conferred recently upon the young American prima donna Mlle. Van Zandt by Baroness Willy de Rothschild, in acknowledgment of her beautiful rendering of the baroness's song "Légères Hirondelles," was a half dozen diamond swallows intended to be worn as ornaments for the bodice. Swallows in black and white enamel on silver are the latest fancy for securing bonnet-strings in Paris.

* * *

PIGS and elephants, as portes-bonheurs, may have had their day, but the reign of the fantastic still endures. Where gold appears in necklets, one sees no more the old-fashioned chain and locket, except, indeed, when worn outside a sealskin jacket in a street car; but instead are finest bits of Etruscan plaques, caught together by fairy links. Amethystine trinkets from Auvergne, enamels from the Campagna, filigree work in silver from the booths at Tunis, golden strings of berries brought by sailors from the Antilles, and chains of red scarabei dotted with yellow spots, which, sewn upon velvet for the neck, are called "les bêtes du bon Dieu," are the modern favorites in France.

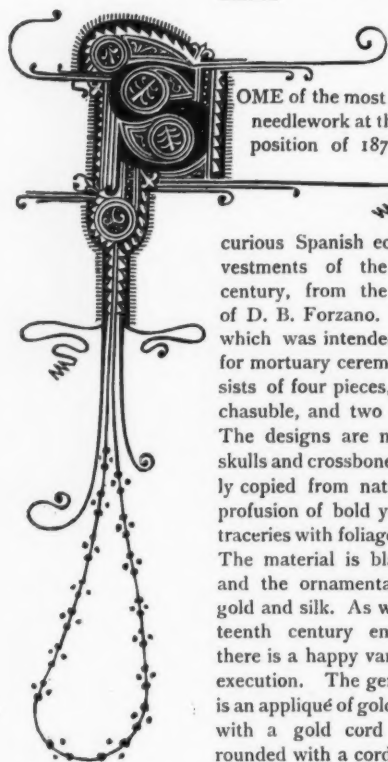
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IN England the fashion of wearing broad velvet bands surmounting two or three rows of necklaces in evening dress, will probably endure so long as the swan-necked Princess of Wales leads the van. In New York this custom of swathing the throat and leaving the wide expanse of shoulders bare, has grown to be regarded as a distinguishing mark of the votaries of English fashion in society. An indispensable accompaniment, however, is the modest frizz of hair over the eyebrows, offset by a parsimonious arrangement of the remaining locks into the smallest possible knot, low on the "nuque" behind. Thus equipped, there is no mistaking them—I mean the Anglo-maniacs.

C. C. H.

ART NEEDLEWORK

SPANISH MORTUARY VESTMENTS.



ONE of the most remarkable needlework at the Paris Exposition of 1878 was that done upon some curious Spanish ecclesiastical vestments of the sixteenth century, from the collection of D. B. Forzano. This set, which was intended specially for mortuary ceremonies, consists of four pieces, a cope, a chasuble, and two dalmatics. The designs are made up of skulls and crossbones, evidently copied from nature, and a profusion of bold yet graceful traceries with foliage and fruit. The material is black velvet and the ornamentation is in gold and silk. As with all sixteenth century embroideries there is a happy variety in the execution. The general work is an appliqué of gold, attached with a gold cord and surrounded with a cord of silk of varying shades. The subjects

in the centre are embroidered in gold couching attached with silk, and, by a happy contrast, the cartouches are couched in silk and attached with metal. The traceries are in gold appliqué and the foliage and fruits in silk couching attached with gold. Our illustrations show the front and back of the cope and of one of the dalmatics, together with an enlarged view of the main design on the latter. The reader interested in such work should not overlook the beautifully ornamented collar which is said to be a feature peculiar to the Spanish dalmatic.

EMBROIDERY FOR BEDROOMS.

I.

GOING back to the study of sixteenth-century needlework for the decoration of bedrooms, we are struck at the outset with astonishment, and I might almost say with discouragement. The specimens of embroidery on linen are as varied as they are intricate. Our feeble attempts at modern art work pale before them, and we ask ourselves if in this busy latter-day life any mere bit of needlecraft be worth the time and care indispensable to such an achievement. Take, for instance, a quilt bearing those characteristic adornments of black-silk stitchery introduced into England by Katherine of Aragon. Here is a curling mass of leaves, and grapes, and tendrils, enriched with silver spangles and with black beads. Old satin stitch is used to fill in the tiny grapes, alternating with eyelet-holes, with French knots, with spider-webs of fine thread. The main body of the work is done in white thread, the shapes outlined in fine black silk, the silver and beads afterward added. Then there are bed-curtains of the same period, showing the same Spanish influence, made of coarse linen covered with traceries in crumb stitching of black silk that might be line engraving, or what we, in modern days, mistakenly call "etching" upon linen.

Look also at the Italian sixteenth-century work, where quaintly graceful fancies are wrought out with infinite sentiment into enduring forms of beauty. A bed-cover of that time has lovely branching scrolls of gold thread on linen, each scroll framing or terminating in a flower worked in soft-hued silks; carnation and strawberry, fruit and blossom, thistle and tender columbine, rose and myrtle are there intertwined. No evidence of haste or slighted work is to be found upon it after microscopic examination. Later on, the same linen grounds show the triumphal bursting into blossom of the Italian Renaissance. Flowers bloom even more luxuriantly, and scrolls are outlined upon a background of silver laid-work like a trellis.

Portuguese needlework on linen has for several centuries exhibited the gold silk stitchery of which I have examined several antique specimens in New York. Fabled animals of every variety, myths that have taken grotesque shape, and chapters of national history are severally worked in a sort of fine backstitch upon immense squares of stuff, and a lining afterward added, consisting of sundry bits of gay-hued calico joined together like children's patchwork. The general effect of these Portuguese embroideries is as if they were dipped in sunshine.

In Holland, quilts were made of linen worked in crewels with birds and flowers; and in some German work of the seventeenth century a linen spread, probably meant to throw over bed, pillows and all, is quaintly embroidered in pale pink thread.

During Queen Elizabeth's time England was rich in embroideries of crewel work on linen. A beautiful quilt of that period, now proudly treasured by the family who have always owned it, is worked in finest

Tambour work was a pretty, dainty, old-time method of embroidery. I dare say many American families have in their possession pieces of linen dating from colonial days, and sprigged with violets and rosebuds, which have come down to them in due course from loving mother to reverent child. Chain-stitch wrought by machine, now so commonly seen in the garish embroideries piled on shop-counters, has vulgarized the art of tambour-work, which it closely resembles. Perhaps in another year or two, wearying for a new-old handicraft, we may be hunting in the garrets of our homes for the small round frames fitting one within another, and the hooks designed for tambour-work. And surely nothing more fine and lady-like can be devised for the decoration of bedroom draperies than this forgotten art.

Outline work in silks upon linen and cotton textiles appears to have been anciently used in many countries of Europe, as well as in China, Persia, Turkey, and Egypt. This is no doubt, of all ancient embroidery stitches, the one most readily adaptable to the decoration of cotton stuffs. Numbers of beautiful old patterns may be used for the purpose, and to follow an outline in even stem-stitch does not require extraordinary skill or pains. Crash, sewn together in lengths, or Bolton sheeting, makes the best ground for the work, although many experienced workers use a fine linen sheet where a bed-cover is required, and the same linen for curtains.

We are fortunate in being able to secure at a comparatively inexpensive rate so lovely a textile for this class of embroidery as Bolton sheeting. Most readers of THE ART AMATEUR are doubtless acquainted with the fact that it was known long years ago in England, and that in the reign of Charles II. crewel embroidery in many colors was applied to the soft creamy surface with good effect. Strange to say, the familiar emblem of New England plenty, the pumpkin, with its golden disk and large clustering leaves, was chosen as a favorite design by seventeenth-century embroiderers in England. A hanging of that period recently exhibited at South Kensington bore a device called by an American lady who visited it, "a beati-fied squash-vine running over everything, which made me feel quite homesick."

One more suggestion of ancient art for modern purposes and we shall have summed up enough of them for present needs. I allude to "Queen Anne work," or darned work, where large outlined patterns are left in a sort of relief upon the surface, by means of darning in close parallel rows of silk or crewel across the entire ground. For bed hangings and drapery this method is especially elegant. Most of us who took heed of such things at the Centennial Exhibition at Philadelphia saw

in the Woman's Pavilion there a sumptuous bed-hanging designed by Morris for Hon. Mrs. Percy Wyndham, where a species of darning stitches, or laid work, in blue silk, covered the ground of cream-tinted stuff, leaving the pattern in relief. Bolton sheeting, or even unbleached muslin, may be so decorated with threads of crewel as to convey a very pleasing effect. The worker who undertakes to fit up her own or her spare bedroom with such embroidery must bring a fair amount of patience to the task, but otherwise there is no great strain upon her endurance, for the work goes easily and the result is charming. A set of curtains and a quilt or coverlet of darned-in crewel work on Bolton sheeting, would last and be cleaned, and finally be handed down to one's grandchildren rather improved than the reverse by wear and washing.

In the paper following this it is my design to treat of various methods by which the foregoing suggestions may be applied in detail to modern needs and materials,



SPANISH COPE OF THE SIXTEENTH CENTURY.

crewel with lilies, carnations, and roses, the roses marked with crowns, which give to the specimen a suggestion of royal origin.

Of drawn linen work in all countries, much that is interesting and curious might be said. This fascinating method of decoration was in universal use in Europe, and in certain countries of the East many centuries ago. In Mexico, in our Southern States, and in many parts of South America, drawn work is still done after the most ancient methods known to needlewomen. Italian "punto tirato" and Spanish "deshilado" formed in olden times the most gorgeous decoration faithful hearts and patient fingers could devise for the drapery of their altars, as well as for the robes of state and burial garments of their kings. Allied with embroidery, drawn work is to-day revived in fashionable art schools for adorning bed linen, towels, table-covers, and buffet-covers; and I can suggest no decorative craft more rich in immediate return to a student.

So much eloquence has been bestowed upon the fittings of drawing-room and boudoir by teachers of decorative needlework, that it seems high time the bed-room should have its share of attention, especially as the class of embroidery mentioned here is in all respects most appropriate to the upper regions of our homes.

CONSTANCE CARY HARRISON.

ARTISTIC NEEDLEWORK IN NEW YORK.

THE embroidery studio recently established by Mr.

John Lafarge, the well-known decorative artist, has been placed under the charge of Miss Tillinghast, and an unusual quantity of notable work is now in progress therein. In this there is observable a marked tendency toward naturalistic expression, restrained nevertheless within certain limits, which seem to be prescribed by artistic feeling, rather than by any formal artistic principles. Two small curtains, embroidered on a changing Japanese silk, whose ground is further broken by a brocaded design, illustrate this. One shows apple boughs hanging downward and meeting, laden with rosy apples, and, below, a grassy foreground. In the other a spring-like effect is given with branches in blossom, and pink petals fluttering down to the green beneath. In these the realistic suggestion is conveyed thoroughly to the mind, yet the effect is far from approaching the extreme which carried Mrs. O. W. Holmes's embroidery beyond the bounds of legitimate decoration.

In a handsome screen now being prepared in imitation of old Spanish tapestry the design of the centre panel is rose sprays on ruby plush, and of the two side panels snowballs and a kindred flower, with the simulated grass beneath. In these the color is conventional. Artistic shades of antique pink compose the roses, which are outlined, as is the foliage, with gold thread. But the drawing is from nature, the sprays following with exquisite grace the wayward growth of the natural forms.

The preparing of designs seems to occupy in this studio the greater part of the time necessary for a completed work. In illustration of this may be mentioned some designs which are to be executed in imitation of old Italian tapestries. One of these shows a wood nymph with drapery of leaves. For the figure a number of poses have been photographed. From these the desired pose is selected and drawn on a cartoon of the required size. Branches are photographed in the same way and free-hand drawings made from them. When the cartoon is finished to the satisfaction of the artist, a smaller copy is made in color, and the color scheme is elaborated with equal care. In preparing two such working models there is necessarily much choice and deliberation, and frequent change. Mr. Lafarge intends his embroideries to take the direction of effects of tapestry rather than of work in appliqué.

Besides the work mentioned some superb portières are in preparation here for one of the luxurious homes now in process of erection on Fifth Avenue. One of them, on a magnificent fabric called silver cloth, is spanned with a rich garland with decorative ribbons floating on each side. The ornament is in conventional colors, the ribbons blue, and both in color and design it recalls the elegant elaboration of Renaissance decoration, and might have been taken from some old Florentine frieze. The silver cloth is to be treated slightly with gold to break up the surface. Surrounding this is a border of appliqué on a purplish ground. On another curtain a whole series of designs will appear. The upper one represents Jupiter sending

forth Mercury, the group being inclosed in the circle of the Zodiac. On one side sits Juno, in her chariot drawn by peacocks and attended by a cupid, and on the other Venus, drawn by doves and similarly accompanied. Another design represents a messenger standing in a Grecian portico, about to enter, and within the banqueting hall appears, with servants bearing the feast. The purpose of this curtain is to represent hospitality, and so far only these two designs have been worked out. Such a brief description can give no idea of the attention given to the details and the care and study

caught with green silk, and gleams of red show in the under lining. Here and there bits of blue are introduced in clusters of filoselle. Above this hangs a border of light blue silk, uncut and traversed with a fret pattern in gilt, which is led down into the more sober hues of the curtain by bands of silver and brown filoselle.

The second portière exhibits that decorative treatment which so far is peculiar to Mr. Lafarge, and can only be characterized as a Japanese conception realized by western methods. That is to say, it is a landscape

effect neither realistic nor conventionalized, and expressed in appliqué embroidery and by a treatment which recalls Mrs. Holmes's work, but which is adapted to every-day use. The design, which divides into two curtains, is a foreground with luxurious peony growths, a tree spreading its foliage overhead, and sky between, on one side, and on the other a larger glimpse of sky, over which birds pass in full flight. In the cartoons the drawing of these is delightful. The whole surface will be overwrought, blue silk and silver brocades furnishing the sky, and into these the embroidery will run over, bringing the curtains together in effect. The embroidery, where detail is required, will be elaborate; in the masses of foliage it will be less definite, returning to precision at the ends of the leaf branches.



SPANISH DALMATIC OF THE SIXTEENTH CENTURY.

devoted to the drawings, which must be first considered before any thought is directed to the working out of the design in color. This curtain is to be executed altogether in embroidery and will be, when finished, one of those luxurious works of art which can only be produced when a prosperous era allows wealth to be directed toward such aesthetic purposes.

Two portières recently designed exhibit Mr. Lafarge's treatment of Japanese motives. The first is simply a rendering of Japanese stuffs, intended for a Japa-

which is embroidered a rose-spray—leaves, buds, and half-opened rose. The work is executed in rather coarse silks in satin stitch, and is made very effective by the bold coloring. The leaves are carefully shaded and varied, and the roses are in bright-dark reds, which must not be considered as a contradiction of adjectives. The border of blue plush is made to appear like the mat of a picture, not being sewed on but covering a piece of stiff buckram which raises the edge. The whole is swung in an ebonized wood frame.

The blackberry furnishes some of the most artistic of the season's designs. Its wayward growth adapts it to many uses, and its coloring, taken at whatever season, is always attractive. On a toilet set displaying a decoration of embroidery the blackberry spray was allowed to show foliage, flowers, and fruit. The leaves and flowers were embroidered in silks. The shading of the leaves was exceedingly fine, as much brightness as is allowable being thrown into them, and against these was contrasted the richness of the berries. These were wrought in French knot-stitch with two shades of dark-red arrasene. On the bottles which accompanied the set the more tender leaves and buds were used.

It is urged again and again in decorative embroidery that, for amateurs, it is much safer to adhere to conventionalized designs than to attempt the imitation of natural flowers. Without attempting to give other reasons in favor of this style of decoration, it is sufficient to say that for amateurs the work is more satisfactory, as it



DESIGN FROM A SPANISH DALMATIC OF THE SIXTEENTH CENTURY.

nese room. The curtain, which is parted in the middle, is of a rich, deep blue stuff, divided crosswise by gold lines and checkered in squares, each of which contains a small design in color. On this there is no further decoration except at the outer edges, where a border is indicated by an arrangement of stuffs making at intervals large bows. Here is where the painter's art comes in, although expressed simply in the stuffs. This decoration is made of a brownish gold satin with a dim blue brocaded Japanese silk. In the bows these are

only demands the repetition of a certain scheme of colors at regular intervals. A mantel lambrequin with such a design may be described. The material in this case was dark garnet plush. The decoration was a continuous floral design in large lines. The motive was taken from some one of the lily species, but was highly conventionalized. The foliage was in gray silks shading into browns, the flower of blue silk with grays and browns forming a large calyx. Each part was outlined with the tinsel thread, now so greatly used.

DECORATION & FURNITURE

"LA CHAUMIÈRE INDIENNE."

THE SUMMER HOME OF TWO BOHEMIAN ARTISTS' IN RURAL FRANCE.



HE artists of whom I write were two American ladies who sought a lodge in some picturesque neighborhood, where both models and rents were cheap. They were to remain abroad a number of years, and therefore hoped to find some cottage of which they could make comparatively permanent headquarters; where they could deposit their extra luggage and artistic "impedimenta" during the winter season, when they were closely packed in "rooms" in Paris; whither they could run down at Christmas with a friend or two for a gay holiday if so the spirit moved them; where they could spend seven productive months of the year at the least possible expense; whither they could retire if invalidated; where, in fact, they could feel they had some shadow and semblance of a home in a foreign land.

It is unnecessary to tell of their search, as my story deals only with their success, and not with their disappointments in finding exquisitely picturesque cottages, ivy grown and thatched with russet gold, either so damp or so leaky as to be entirely out of the question for them. Their success finally came, and they found, high upon a daisy-sprinkled hillside of green velvet, where tall trees cast cool shadows all summer, with wide view of stately river moving down to meet the sea, a shimmering marble city in the distance, bosky hills and level plains set with châteaux, old Norman churches, and the most paintable thatched cottages imaginable, the chimney, roof and four walls of a peasant's cottage, unoccupied and to let. The roof was red tiles, the walls rough gray stone, the doors coarse boards, the floors hard-trodden clay. There were two rooms below. One, with a cavernous fireplace, a high mantel, and windows to the ground like doors, was immediately chosen for salon and studio. The other was smaller, with cupboard set in the wall, and two dingier smaller windows. Out of this room to a hole in the wall above ascended the straightest and steepest of ladders, the only means of access to the roofed space above. This space was a wild sort of loft, vaulted by red tiles, and with great chasms of daylight between the clay floor and the wide eaves that hung far below the tops of the walls. Ivy grew luxuriantly over the warm yellow stones; roses flourished in the tiny garden, and even clambered over the mouldering hogshead into which rain-water dripped beside the mossy flat doorstep.

There was an ivy-grown shed also, clinging with loose and rattling fingers to the end of the house. A steep path wound ribbon-like down the hill to the village below. It was eminently picturesque and foreign-looking, a delight to artistic eyes. Likewise was it pre-eminently disorderly and uncomfortable—enough to drive a methodical housekeeper mad.

For these walls, chimney and roof, the ladies struck a bargain, agreeing to pay twenty-five dollars a year for four years, and the proprietor engaging for that price to lay down rough floors in the rooms below and to reset the windows with clearer glass. More he would not do, and the artists took possession of a home not less primitive than the log cabin of a western prairie, though within a stone's throw of a church older than

the English conquest, and within sight of abbeys and châteaux older than our country.

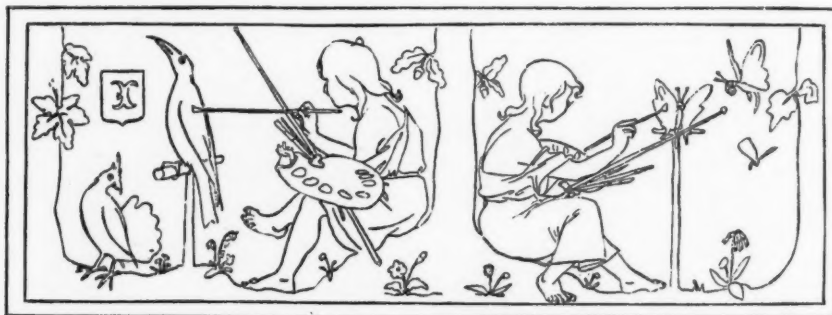
Between them they had just eighty dollars with which to put this unpromising establishment in human living order. They had also some provision of blankets, bed linen, and table linen brought down with them from Bohemian housekeeping in Paris. The eighty dollars was all they had, and as it was made to suffice, by miraculous pullings, pinchings, and stretchings, to cover every expenditure necessary to make the place livable, it will not be necessary to relate those expenditures in detail.

The first investment was in a quantity of straw matting. This was not only for the splintery floors, but



DECORATIVE DESIGN. BY E. COURBOIN.

to cover the coarse mud-plastered walls and ceiling. When nicely fastened, smooth and taut, it gave the rooms a very tropical East Indian air, and suggested at once the name by which the house was ever afterward known, "La Chaumière Indienne." The rough door between the two rooms had been taken away; the front door fortunately, although clumsily, opened outwards. The doorways and windows were then amply draped with strong yellow muslin, arranged in sculptural folds, and bordered with straggling coral patterns painted by the ladies. The unsightly mantel was repainted, waxed, and adorned with water-color sketches on home-made rustic easels, with decorative



DECORATIVE DESIGN. BY E. COURBOIN.

vines and tall flowers trained high and wide up the matting wall from pretty vases. The cavernous fireplace was arranged for the summer as a bower of ivy vines, with boughs of blossoming wild shrubs which grew profusely on every hand. Thus the rooms were ready for furnishing.

A charcoal brazier took the place of a cooking stove, and most of the cooking was done under the shade of the rose bushes in the garden, with decorative designs of rose-globe or lilac plume shadowed upon beefsteaks and cutlets, while odors of mignonnette and violet drowned fumes of onion and cabbage. Thus more space was left in the house for the easels, stretchers, and cumbering sketches with which artistic Bohemian habitations are given to overflowing. The large bed-

stead, which made such a colossal chasm in the furnishing funds, was carried piecemeal up the ladder, and the ladies slept in that wild loft, with morning sunlight slanting up under the eaves into their faces every morning, and wanton birds making frantic riot about their pillows, until the frost came and they had to have the dining-room below turned into a bed-room. Half a dozen chairs were bought, the pretty folding chairs with carpet seats and high backs, such as cost in France from one dollar to a dollar and a half apiece. There were two large plain pine tables draped to the floor in folds as artistic as those of doors and windows. These drapings were two gray blanket shawls, from Lawrence, Massachusetts, upon which the artists had basted bands of other gray, heavily and showily wrought with crimson wool, and bordered by a fringe of the same crimson.

The tops of these square pine tables were always kept covered with squares of crimson flannel of the exact size of the table tops. These squares were fringed and were intended to protect the gray drapings from accident and wear, it being the intention of the decorators to restore their shawls to the original purpose of their creation when the autumnal breezes should blow and hoar-frost lie on the grass.

Floral decorations are cheap and effective. "La Chaumière Indienne" was glorious with them. They hung, great solid globes of sculptured malachite, or cascades of feathery lightness, in all the open windows, pendent from the door frames, rippling down from ten-cent brackets on the straw-matting walls, dripping down from the matting ceiling. Pine wood also was cheap and labor not dear, and so the ladies provided themselves from the town under the hill with a number of semicircular bits of pine—like halves of barrel heads—and a few bracket supports of painted iron. The semicircular bits of pine they painted black and then waxed to the brilliancy of ebony. The ebon half-discs were then fastened low against the walls in all sorts of convenient and picturesque places, and served to support tall vases of flowers and foliage, with here a five-franc cast of the Venus di Milo, and there a seven-franc one of the Apollo Belvedere.

"La Chaumière Indienne" is a product of climes where clothes are often superfluous. Hence the true Indian cottage is never opulent in closets and store places, as are the dwellings of thrifty New England housekeepers. "Bohémiennes" usually have no wealth of robes and laces to pack away, no "lingerie" and "naperie" to gloat over hidden in lavender-scented sepulchres. Nevertheless these "Bohémiennes" felt very severely the antagonism between their Yankee nurture and their "Chaumière Indienne" practice, and were not content till from the quaint market-place under the hill, where wooden-saboted women sold rusty fire andirons, shattered buffets, and decrepit armoires, they had bought two plain unpainted chests of drawers,

dingy and stained with coarse usage, and never more than the cheapest pine at their best. These chests of drawers ("bureaus" Americans call them) were immediately put into quarantine, lest subtle but noxious foes should lurk in their recesses. Then they were fiercely lathered, enthusiastically scrubbed, and restored to almost their virginal innocence of wine, ink, and oil. Upon one of them, after painting it yellow, one of the artists tried a novel mode of decoration, artistically arranging the fronts of the drawers with graceful designs in pressed and varnished oak leaves, showy brake, and delicate fern, over which was laid a coating of varnish. The other artist arranged her bureau by painting it in flower and foliage patterns upon a black ground, over which was laid the usual surface of furniture wax.

The effect was not precisely that of buhl marquetry, or suggestive of the stately salons of Fontainebleau and Versailles, but it was regarded as a majestic success in the "Chaumière Indienne," and what higher appreciation ever came to André Boule?

M. B. WRIGHT.

A BOUDOIR OF THE EIGHTEENTH CENTURY.

IN a secluded corner of the South Kensington Museum is a tiny apartment completely decorated and partially furnished in the fashion which prevailed at the apogee of that airy and elegant style called Louis Seize. Unlike most of the specimen "boudoirs" and "cours" furnished for exhibition purposes, this is genuine in almost every detail, and is said to have been planned by Marie Antoinette and one of her ladies of honor, the Marquise de Serilly, as a surprise to that lady's husband upon his return from a long absence.

The room is tiny indeed, measuring only ten by fourteen feet. French apartments, even in palaces, were often so absurdly small as to excite our wonder that they could be used for living purposes. The dressing-room of Marie Antoinette herself at Versailles is even smaller than this. Although state apartments were imposingly spacious, ordinary living rooms were mere boxes. They were exquisitely decorated, jewel-casket fashion, but seldom fit for human beings to spend much of their time in. As well as jewel-caskets, they were scent-boxes, ever redolent of musk, attar of rose, and every new fashionable perfume. They were brilliantly lighted with sperm or wax, but never ventilated, the French, then as now, having a horror of fresh air, and considering themselves when "entre deux airs" to be almost as badly off as if under the axe of the guillotine.

Exquisite as the taste of that period was, one cannot examine this little boudoir without being conscious that it lacked somewhat of virile force, that it was, in fact, effeminate. There are also faults of taste in the decoration that no designer would fall into today, such as figures using muscular force to support nothing more weighty than baskets of flowers, a mixture of mythological and theatrical pastorals, and alto-

gether a superabundance of ornament and a consequent want of breadth and repose; but all the work is admirable in execution, most of the carving being in delicate low relief, and the colors being contrasted

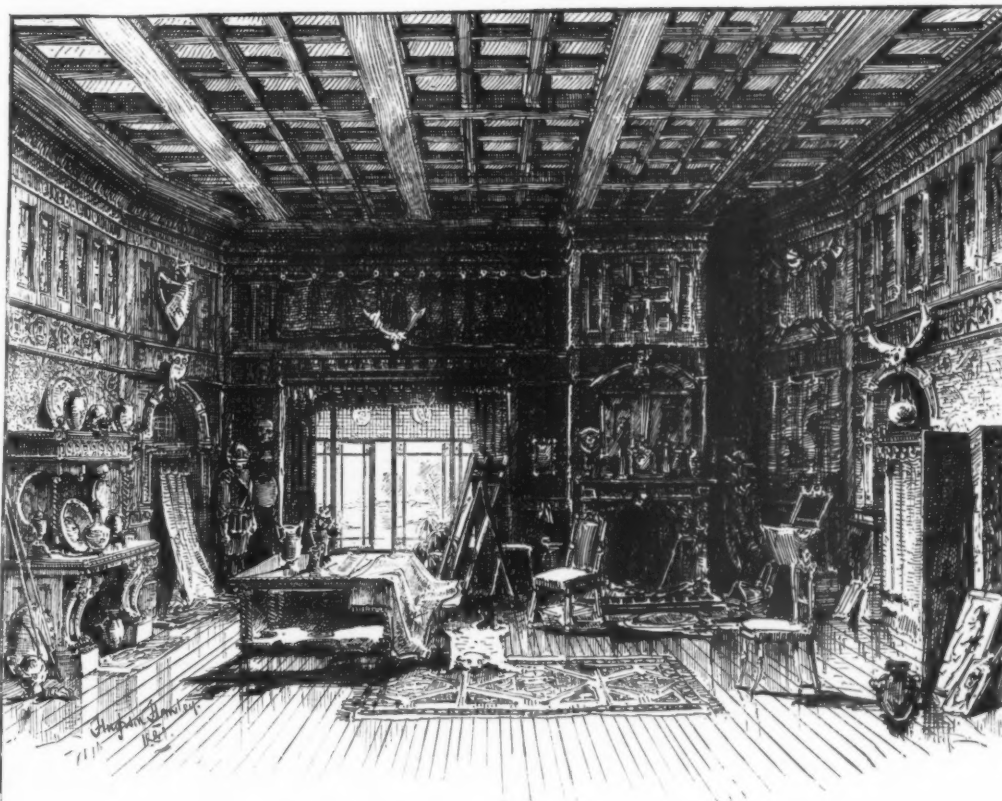
fireplace is Pomona, bare-bosomed, elegantly limbed, leaning upon a lion, with a misty landscape background. Below this lunette is the inevitable chimney mirror to which French household art clings so steadily to this day.

The gilt mirror frame is of a foliage pattern, the interstices between each leaf pierced so that the mirror, which passes behind, shows through the space.

The fireplace projects nearly nine inches and is of gray marble, supported on two sides by draped figures of bearded men. The rounded shelf of the mantel rests upon the heads of these figures as upon caryatides. The mouldings of the mantel-shelf and of the horizontal panel that stretches from these figures and forms the front of the chimney-piece are delicately chiselled in gilt bronze. Garlands of bunches of holly-leaves occupy the centre of the panel. The interior of the fireplace is lined with cast-iron plates with decorations upon them of the seasons. Upon each side of the fireplace rise pilaster panels, decorated with arabesques, medals,

and figures, which, but for their greater delicacy and transparency of color, remind one of the Raphael loggie of the Vatican. All around the room the lowest three feet of the walls are formed into dado panels, all similar in decoration. A central candelabrum supports an amphora, and acanthus volutes turning from each side; on these are cupids, holding wreaths of flowers painted conscientiously after nature. The arabesque is all in delicate relief of green and yellow gold.

Above the dado series are tall pilaster panels, separated from the dados by narrow panels simply decorated. These long panels contain elaborate Renaissance arabesques, fruit-baskets, urns, vases, and garlands. Each composition is supported on a gilt figure carved in relief and is broken by medallion cameos painted with marvelous delicacy, representing domestic scenes, classical figures, allegories of the seasons, bits from Æsop's fables, Auro-ras, Floras, Juno with her peacock and Jupiter on lightning



THE STUDIO SCENE IN "ESMERALDA." BY HUGHSON HAWLEY.

DRAWN BY THE ARTIST.

with a taste and skill that very few nineteenth-century artists could surpass.

The little boudoir has a parquet floor, kept covered for some occult reason by a dingy drugget. One won-



KITCHEN IN THE SALZBURG MUSEUM.

ders at this, for the muddy crimson quite kills the delicate colors of wall and ceiling. The four walls are painted with arched panels, the arches forming lunettes adorned with recumbent figures. The lunette over the

clouds, boys and girls among wheat-fields, fauns laughing among the vines, maidens bathing white limbs in transparent water—in short, every fancy of picturesque that the world of beauty, classic, romantic,

sentimental, domestic, and real, can suggest. The ground of these cameo paintings is sometimes blue, sometimes ashen rose, sometimes softest pink. Green and yellow gold is used in all the gilding.

Round the top of the room runs a carved cornice supported on brackets, below which is a band of garlands and pateras carved and gilt. The ceiling is domed. Four panels on the sides contain demi-figures in high relief, of cupids on terminals of acanthus scrolls. These cupids were originally of silver and the metal is now oxidized. They uphold wreaths delicately carved and gilt, and between them are medallions painted in cameo, white on pink, four figures representing the four seasons. The ground of the panels is painted lapis lazuli. In the arches are boldly carved scallop-shells in oxidized silver with gilt wreaths above them. The centre forms a round picture in which is painted Jupiter in a pink mantle on clouds borne by an eagle. It is framed in a garland richly cut and gilt, and in the spandrels are eagles with expanded wings and crowns of bay carved in relief and gilt.

The panels on two sides of the room open and show bookcases. It is a curious sign of the taste of that period that books should be hidden away as interfering with artistic decoration. To this day the habit of hiding books from sight gives most French houses an empty, unreal air, unpleasant and unhomelike enough to eyes accustomed to look upon literary treasures as the choicest of household decorations. All the panel-carving is in oak, gilded. The lunettes are all attributed to Natoire, the panel designs to Fragonard, and the terminal bearded men each side the fireplace to Clodion.

A harp richly carved and gilt, and said to have once belonged to Marie Antoinette, is kept in the room. Gilt chairs carved with lyre backs and eagle heads at the corners are covered with white brocade, and two small tables, one in a marquetry diaper of two woods, the other of white wood inlaid with a group of figures, are also placed to suit the room.

One singular breach of good taste strikes the visitor as soon as he discovers that he is victimized by a clever imitation. From one of the vases painted in the pilaster panels beside the mirror issue two sconces for candles, with candles carved and painted, the wicks black and seeming almost to smoke as if just blown out. All this is in relief, and the spectator is obliged to look long and steadfastly to convince himself that they could not be relighted.

M. B. W.

TAPESTRY PAINTING.

AN ENGLISH TAPESTRY PAINTER'S CLAIMS FOR HIS ART.

INASMUCH as tapestry painting is a process distinct from painting in oils, water-color, or tempera, the idea has arisen that it is therefore without the pale of true art.

When we have mildly affirmed that neither oil-colors, nor water-colors, nor powder-colors should be used in tapestry painting, and gently intimated that it is simply a process of staining, and that the proper dye colors should always be procured, we have been loftily informed by more than one: "I am an artist and not

a dyer." Nevertheless, in tapestry painting we find all the qualifications necessary to make it an important factor in house decoration, and among the many revivals that have of late years been introduced into our houses with such pleasing results it bids fair to win a high place in the estimation of all true lovers of art.

accomplished by the artist. Those china painters who have had bitter experience of the havoc sometimes wrought in the firing will fully appreciate the advantage of this.

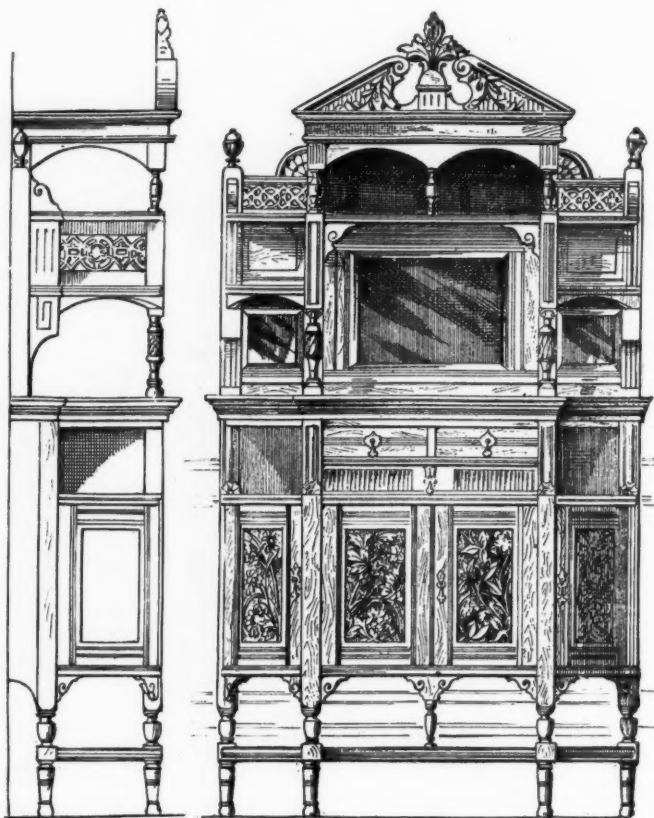
Tapestry painting is not only very fascinating, but it is also remarkably easy work, and in rapidity of execution it has no rival. Of course great facility of execution cannot be gained all at once, but any one of ordinary artistic ability can attain a fair proficiency in a very short time. Classed, as it is, among the decorative arts, very much of what is technically known as modelling is not required in figure-work; neither is a great degree of skill absolutely necessary in landscape or flower designs; so that many, who have not the time or ability to produce a finished picture in oils or water-color, will find in tapestry painting a new field for the cultivation of those talents which, for want of such an opportunity, might have lain dormant.

The uses to which tapestry painting can be put are as numerous as the ships in Homer's immortal catalogue. If we turn to the sixteenth century, we find that tapestry painting was extensively used in cathedrals and chapels, and there is no doubt that it is pre-eminently fitted for all kinds of ecclesiastical decoration. Large scenes, such as Gustave Doré's "Christ leaving the Prætorium," in which architecture and a multitude of figures are introduced, are especially suited to this style of painting; the ribbed surface of the coarse canvas greatly adding to the effect of the whole. Then, to turn to domestic decoration, there is no kind of hanging for which it is not suitable, from the largest portière to the smallest of fire-screens. Sofas, stools, and chairs can be covered with it; the uncompromising back of a piano need no longer remain a ghastly object in an

artistic room; and large mats of painted tapestry are most novel and pleasing oases on a parquetry floor. In place of the bare expanse of folding doors, so common in city houses, a heavy portière of painted tapestry can be introduced with the most satisfactory results, always taking care that the design is in accord with the coloring and style of the room.

The object of tapestry—or, to speak more accurately, "textile"—painting, is to produce on ribbed canvas, by means of the brush, an imitation of the tapestries wrought by the needle. The one vital principle in the whole process is the necessity of leaving all the lights. As it is not permissible to use any opaque pigments, and at the same time it is next to impossible to take out a color which has once been put in, it is absolutely necessary that this vital principle should be properly realized, particularly by those familiar with the use of oils and water-colors. The pigments employed in tapestry painting are really dyes, which are especially prepared for the purpose, and which, sinking into the wet canvas, permanently stain the surface.

In fact, tapestry painting is nothing more nor less than a system of staining the canvas, by means of the brush, to a greater or lesser degree, according to the intensity of the effect desired. The method is extremely simple. The canvas has first to be prepared with water, and while damp the colors are rubbed in. By this means



SIMPLE DESIGN FOR A CABINET.

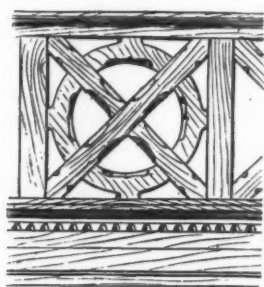
Although peculiarly adapted to mediæval decoration, it can be brought into harmony with any style. The strength and durability of the canvas make it a serviceable textile for every-day use, and its coarseness does not prevent its being covered with the most delicate designs. The brilliant bloom peculiar to flowers, the



SIMPLE DESIGN FOR A SIDEBOARD.

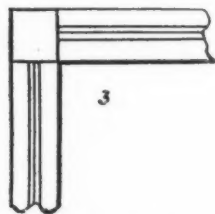
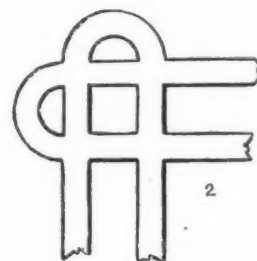
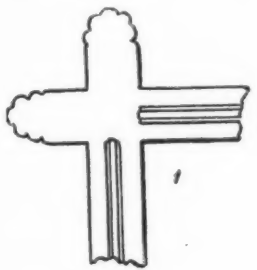
silky plumage of birds, the bold outline of a mediæval knight, can all be produced on it with the greatest ease. Another important point in tapestry painting, and one which will cause it to be taken up by many in preference to china painting, is, that from the stretching of the canvas to the last finishing touch, it can be entirely

the most brilliant masses of color or the most subtle gradations of shade can be obtained. It is easy to understand that the softest mossy effects can be secured



OAK BALUSTRADE.

by the color dispersing on the wet canvas, while its direction is controlled by the canvas that has been left dry. Of course, in the execution, the tendency which the colors have to run when on the wet surface must be constantly taken into consideration. It is eminently transparent painting, and can best be compared to water-color drawing in the days before it became fashionable to heap on piles of body-color. Although the colors when once put in defy absolute erasure, the intensity of their tones may be reduced to a certain degree by a great amount of hard scrubbing with a small brush, but this is not a process by any means to be recommended, as in most cases it raises the web of the canvas and causes a disagreeable mottled appearance.

PICTURE-FRAME CORNERS.
(SEE PAGE 66.)

gold when the illuminators of manuscripts took to putting in gold shadings. However, as the chief claim of painted tapestry to be considered a useful factor in house decoration lies in its flexibility and the absence of any paint to crack or peel off, it is evident that the introduction of any opaque pigment or of metal at once defeats its object, and that it is necessary to adhere rigidly to the dye colors alone if tapestry painting, pure and simple, is the result desired.

JULES JULIEN.

EMBOSSSED WALL DECORATIONS.

A STOCK company is being formed in this city for the purpose of acquiring and developing on this continent the patents for the application of compounds of solidified oils to the manufacture of wall and other decorations in solid relief and to other articles. "Lincrusta-Walton" as the material is called, takes its derivation from "linum," flax, the chief ingredient of lincrusta being linseed oil, and "crusta," relief; Walton

being the inventor and patentee. Mr. Walton is the inventor and patentee also of the well-known linoleum floor-cloth.

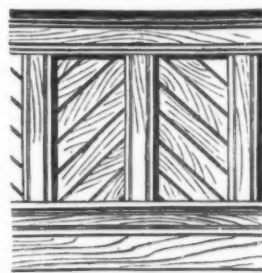
Lincrusta is a fabric which, though soft and capable of receiving impressions when first formed, hardens

CARVED WOOD MEDALLIONS.
FOR A MANTELPIECE FRIEZE.

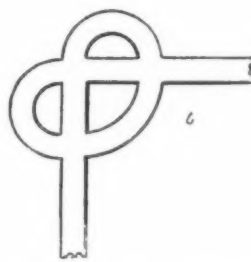
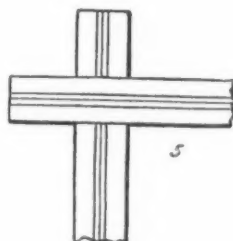
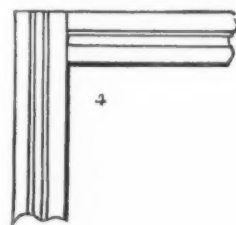
within a few hours, and hence these impressions are retained. The texture of lincrusta may be described as being between that of linoleum and that of leather. Its natural color is a neutral shade, but almost any tint can be given it in process of manufacture. In its more

muslin side being smooth and flat. The designs may be bold and deep, or delicate as the tracery of a spider's web. The only limit in these respects is the art of the designer, and the skill of the die-sinker. The

material, it is claimed, is waterproof, flexible as leather or rubber, resilient, standing blows without injury; tough, not tearing, save with great force, and unaffected by heat or cold. Hung as a wall-paper in its natural tints, it is certainly a beautiful mural decoration. It is also colored to resemble stamped leather, embossed metal, tapestry and carved work. It is cheaper than the higher priced flock and relief papers, can be washed and scrubbed, and, after hanging in one place, can be taken down for use in other rooms. Mr. Le Prince, a Parisian artist of ability and an enterprising business man, is to represent the manufacturers in New York. As a preliminary to this undertaking he has fitted up some rooms in Union Square with great taste, employing the lincrusta in many ways for their decoration. Another new embossed material for decorative uses on walls is "subercorium." It is introduced by Jeune & Co., of London, and, like the lincrusta, is said to be suitable for dados, panels, fittings, etc. It is also claimed to be impermeable to moisture, very pliable, and not readily broken. A composition is first prepared consisting of india-rubber and cork, similar to, but finer than, that made use of in the manufacture of cork carpet. Raw



OAK WAINSCOT.

PICTURE-FRAME CORNERS.
(SEE PAGE 66.)

is thoroughly cleansed by means of washing-rollers, and is placed in a stove and dried; it is reduced then to a body in a machine known as a masticator. After this treatment the india-rubber is rolled finely out into sheets, and it is converted into dough by the aid of a spirit solvent. The dough is mixed in a mixing machine with about an equal quantity of finely ground cork, and the dough is spread by means of rollers in a thin layer on one or both sides of a cotton or other fabric. The length when completed is put into a drying-room, afterward the fabric is passed several times between calender rolls, and then is faced by grinding upon a revolving stone in a facing machine. The fabric is now ready for embossing; the embossing is performed by flat pressure between a block, having the desired pattern sunk into its surface, and a pad or force on the other side. A considerable pressure is used, and the fabric takes and retains the embossing sharply and well. The different parts of the pattern



DESIGNS FOR FANCY TABLES.

important applications, it is made in rolls or pieces of the usual wall-paper size, in a continuous sheet, attached to a thin back of muslin and paper. In this form it is stamped with designs in solid relief; the reverse or

ing the desired pattern sunk into its surface, and a pad or force on the other side. A considerable pressure is used, and the fabric takes and retains the embossing sharply and well. The different parts of the pattern

are colored by hand or otherwise, the better to bring out the design, and finally the surface is varnished.

We have not heard that any attempt has been made yet to introduce "subercorium" into the American market. "Lincrusta-Walton," we believe, has already been seen here in some of its developments, under the name of "Sunbury Wall Decoration."

APPLYING DESIGNS TO FABRICS.

THERE are three ways of applying a pattern to a fabric: first, by printing the design on the material after it is woven, as in calico, oilcloth, and linoleum; second, by printing the pattern on the threads before they are woven, as in tapestry Brussels and tapestry velvet; and, third, by taking various colored threads and bringing them to the surface wherever the pattern requires by means of the jacquard loom, as in body Brussels and Wiltons.

The great desideratum in making designs to be printed, is to use as few colors, and make each color form as many effects as possible, for the reason that in printed goods each color requires a separate block with such parts of the design as employ that color cut upon it. Each block is an additional expense, and although a calico or chintz printed in seven colors will bring no higher price than a piece employing but one, still it costs the manufacturer seven times as much to have the blocks cut for printing, and therefore his profits are so much the less.

Our illustration (Fig. 1) shows four effects or shades that may be gained in using the one color, black. We have here white (the cloth itself), light gray, dark gray, and black. Imagine the black to be blue and we have white, with light, medium, and dark blue, still using but one color. There are many ways in which a skillful designer can arrange one tint or combine two; each additional color, of course, making new effects, so that to the uninitiated it would seem that there were many.

In the second method of applying a design (where the printing is done on the threads before they are woven), it makes but little difference how many tints are used. One dye being of the same price as another (or at least the difference in price being but slight) it is little matter which color box is brought into requisition. In printing the threads a large drum (illustrated on the opposite page) is used, around which the threads are wound. On one edge of this drum are ratchets as far apart as the width of a print—about three-eighths of an inch for a tapestry Brussels, and half an inch for tapestry velvet. As this drum revolves, a color box in which there is a revolving wheel passes back and forth under the drum, the wheel in the box carrying the color or dye up and printing a line of color across the threads on the drum during its passage. If the pattern requires the same dye for several loops in the carpet, the same color box goes back and forth the requisite number of times. If a different color is required, a different color box is substituted, until the wool is all dyed, in bands of color of different widths. The skein is then removed from the wheel, steamed to set the colors, and forms a single thread throughout the length of a breadth of carpet. Thus line after line is taken until enough are printed—no two alike—to form the entire pattern.

For a five-frame body Brussels but five colors may appear in any one line throughout the length of a breadth. If you wish, five entirely distinct colors may appear on the next line, and so on. Therefore although there can be but five colors in any one line, still there may be many colors in the carpet. The accompanying illustration is a section of a five-frame body Brussels design with eight colors in all, but so arranged that only five colors appear in any one vertical line, as may easily be seen by the "plant," as it is technically called.

In making a design, great care should be taken with the "repeat," that is, that which is to be repeated, or the whole of the design once drawn, and also with the "matching," so that when the breadths are sewed up, they may match and form a perfect figure as in the illustration of a tapestry-carpet design (to be found upon the opposite page), where A A matches A and B B matches B.

FLORENCE E. CORY.

DESIGNS FOR PICTURE-FRAMES.

THE designs for picture-frames on page 65 are from The (London) Furniture Gazette. Fig. 1 shows an Oxford frame with a sunk moulding running down the centre, instead of being chamfered, the projecting ends being cut out as shown. Fig. 2 represents in reality a double Oxford frame, the projecting ends being replaced by semicircular moulding of the same pattern as the frame. The semicircular ends can be turned, and should be so fitted to the frame as to present interturned links; the wall-paper would then show through the spaces between the frames, which would have a



FIG. 1. DESIGN FOR PRINTED FABRIC.

(SEE "APPLYING DESIGNS TO FABRICS.")

good effect. Fig. 3 shows almost as plain a frame as can be made; the frame is halved together and a square block let in. Fig. 4 is similar but without the block, and we do not hesitate to recommend these as good forms for picture-frames. Fig. 5 is a variation of Fig. 1, and Fig. 6 shows a single frame with the corners turned and put together as in Fig. 2.

A NEW DRAPERY AND CARPET FABRIC.

PERSONS of taste whose purses are not long enough to enable them to buy the more expensive fabrics for draperies will be glad to know that a new material

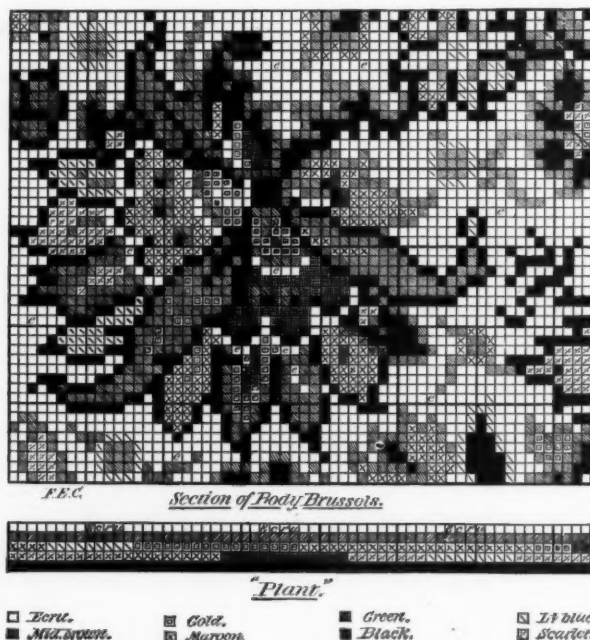


FIG. 2. BRUSSELS-CARPET DESIGN.

(SEE "APPLYING DESIGNS TO FABRICS.")

called "silk Turcomans," excellent for this purpose, has recently been put upon the market at prices which are moderate considering the durability and artistic merit of the goods. The material is raw silk, and is somewhat of the order of a plush, consisting of closely woven strands of chenille crossed by a strong thread warp. A hand loom, and not a Jacquard, is used in the manufacture, and the color in the design is woven into the fabric, both sides being alike. Oriental motives are chiefly employed, and, we need hardly say, are the best; although Messrs. John Bromley & Sons, the manufacturers, do not limit themselves to any particular class of decoration. Among the best designs we have seen is a conventionalized sunflower pattern for

curtains or portières—not colored in the flaming hues of the natural object, but in subdued tones of sage green, soft yellows, and drabs, such as would go admirably with almost any of the "Morris" wall papers. The decoration of the drapery is generally in broad horizontal stripes, repeated or alternated. The material, being soft and yielding, hangs in broad, handsome folds. "Silk Turcomans" come also with woven designs for piano and table-covers, and in solid colors, some of which are particularly artistic.

The manufacturers produce in great variety rugs and carpets of similar character as to color and design, wool being used, however, instead of the raw silk. Like the drapery, these goods are reversible. They are rich in appearance and in point of color and design have some of the best features of the much-esteemed Oriental rugs, and are made in carpet shapes to fit rooms of various dimensions. With a filling of dull red Indian matting a foot or two deep around the skirting, these "Turcoman" carpets contribute much to the warmth and comfortable appearance of a room. In a sunny room the color of the matting is pretty sure to fade. Some persons think that the change rather improves the tone. Those who do not think so may prefer a plain carpet filling.

ART EMBROIDERY MATERIALS.

A NOTEWORTHY branch of the work of the Associated Artists is the manufacture of materials for art-work. When the association was started, Mr. Tiffany had already secured a number of suitable art stuffs abroad. When these were exhausted it was at first supposed to be an impossibility to supply them except by tedious personal search in other countries. Great care in selection was necessary, from the fact that it was always some particular thing that was desired, and art-work does not admit of compromises. It was finally determined to undertake the manufacture of art-stuffs in this country, and the result has been the development of new color combinations as well as new textures.

The immediate necessity was for a material adapted for the tapestry which has been one of the specialties of the Associated Artists' embroidery work. This, as in all the materials of silk, is so woven that the embroidery allows the weaving in and out of the colors, the ground appearing through the surface and producing the same blending of colors which is effected otherwise with oils. Another exquisite material is a silk momie cloth, a crepe-like fabric, falling into soft folds. The last and most remarkable texture is called gonzaga. This is a term signifying "five aces," and evidently facetiously meant to indicate the "height of luxury." Aside from the pleasantness of its name, however, gonzaga is certainly one of the most magnificent of fabrics. In appearance it presents a broken surface of heavy silk threads beneath which the color of the warp is felt rather than seen. When unravelled it presents a silk pile as thick as that of a Wilton carpet.

Rich as are all these textures their value and beauty lie mainly in their color. They are woven almost altogether in two hues, which are so combined that they represent the play of colors flashing and changing until, as in the case of the fabled shield, the observer is ready now to declare it is the one and now to swear that it is the other. This play of color must not be confounded with that of the old changeable silks, as it is much more subtle. In some pieces three colors appear, the third resulting from the influence of the two on one another. Some of the most beautiful examples of this play of color are seen in the momie cloths, which on closer examination show no traces of the color in the web. Another peculiar feature of this cloth is the curving lines which the color assumes in the draping, and whose exceptional beauty is brought out by comparing it with Indian silks, which have always been considered so perfect of their kind, but which appear too "voyant" seen with these soft modulations. The colors chosen are the artistic shades. One which is used with peculiar effect is that known as "crushed straw-

berry." In every case it forms the warp of single threads and throws an illusive sheen on the surface. This combines in gonzaga with reseda and cream white, and is peculiarly fine with different yellow tones.

DECORATIVE HINTS.

THE flower most recently taken into decorative favor is the pumpkin blossom, whose bold yellow proves even more effective than the sunflower, as it can be used in larger single masses, and it also has the aid of the wayward vine adapting it to uses for which the sunflower is impossible. Some of the handsomest articles which the holidays produced were decorated with the pumpkin flower and vine. There may be mentioned as one of these a Damascus-red mantel lambrequin over which was painted the pumpkin vine and flowers running riot. A long oblong mirror, framed in wood and stained a mottled dark red, was also decorated with the pumpkin flower, and here were also introduced small yellow pumpkins, the tops only being seen on the frame of the mirror.

There is no diminution in the frequency with which plush is used as a background for oils. The effectiveness of painting in oils and the rapidity with which it can be accomplished, were evidently very tempting to busy workers during the rush of the holidays. The shaded plushes are very handsome for this purpose. A fire-screen in ebonized wood of dark red shaded plush made a beautiful background for a decoration of milkweed with bursting pods. Among smaller articles there was a small folding mirror for the toilet-table covered with brilliant red plush, the back being decorated with locust blossoms and leaves in gilt. An exquisite table designed for a blue parlor was made with a frame imitating reeds. It had two shelves, the upper covered with blue plush, across which lay a spray of apple-blossoms, while the under shelf had a branch of marshmallow. Each shelf was mounted in brass.

Mirrors still form one of the most frequent objects of decoration, and are on a still larger scale. At the Decorative Art Society's rooms was recently seen a large cheval glass with bevelled edges, framed in oak and mounted on a stout oak frame. The decoration consisted of dogwood on one side, on the top, and for a short distance down the other side. Below were the words, irregularly grouped, "Here I give back smile for smile. Alas! and frown for frown." A new way of framing smaller mirrors is in a square frame of gilded wood. The glass, an oblong placed horizontally, fills up only a little more than half of the interior, a smaller band of gilded oak with a beading inclosing this. The rest of the space is filled with a band of red plush on which are painted yellow daffodils.

Some unusually handsome screens have been recently on exhibition at the Decorative Art Society's rooms. Two of these were handsomely mounted in carved wood frames. In one of these the upper panels were filled with gilded leather. On one the decoration consisted of long drooping lily-shaped flowers with rank leaves; in the corresponding panel white flags were the flowers chosen, while in the centre panel, which was much larger than the other two, the purple blossoms and foliage of the Southern tulip-tree were used to much advantage. The frame was of cherry, and the lower panels, which were of wood, were elaborately treated with open wood carving.

A second screen was also three-leaved. The frame was of old oak or darkened oak, and carved in low relief with oak leaves and acorns. The lower panels were solid, and boldly carved with a design of large branches with leaves on a fretted ground. The upper panels were done in oils, and the designs executed with great breadth. There were on the two outer panels orange branches laden with fruit, heavy boughs with apples, and in the centre large clusters of grapes with leaves, against a mottled background in which large whitish patches were used with good effect.

A third screen, which was low and better adapted for a fire-screen, had the panels made of slender strips of white wood about an inch wide combined in an intricate star pattern, which presented its narrow lines to the surface and was brought out against a background of red silk. Above and below were small panels of plush painted with jonquils and other decorative spring flowers.

Gauze is used in water-color painting, even for large articles. One of the most novel banner-screens of the season was of white gauze, on which was painted a

large design of wild roses. When finished it was lined with white silk and bordered above and below with red plush. The extreme delicacy of gauze is the only thing which prevents its more extensive use. But for a lady's boudoir nothing could be more beautiful or appropriate. Scarcely so artistic a piece of work was a splasher of white muslin, on which was pasted a design of flowers and birds cut out of French cretonne. These were gay in color and beautifully arranged, so that when made up and lined with white it formed a cheery and fresh addition to a chamber.

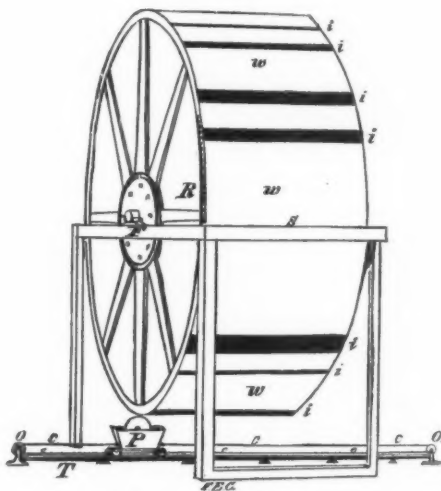


FIG. 3. COLORING DRUM.

(SEE "APPLYING DESIGNS TO FABRICS," PAGE 66.)

W, wools; R, colors printed on the wools; S, ratchets; F, frame to support drum; S, where girls stand to comb wools; T, track for color-box; P, color-box; O, pulleys; C, c, endless chain for drawing color-box back and forth.

For gentlemen's shaving papers a low-crowned hat is cut out of pasteboard, and covered with blue satin with lines of gilt drawn to put the shape in perspective. A painted knot of flowers or a bow with buckle is added. These, of course, can be in any color to accord with other toilet decorations.

Black and white decoration is especially commended to those who have taste in design and can draw well. Satin-wood boxes can be procured for a number of purposes, such as glove boxes and handkerchief cases, and

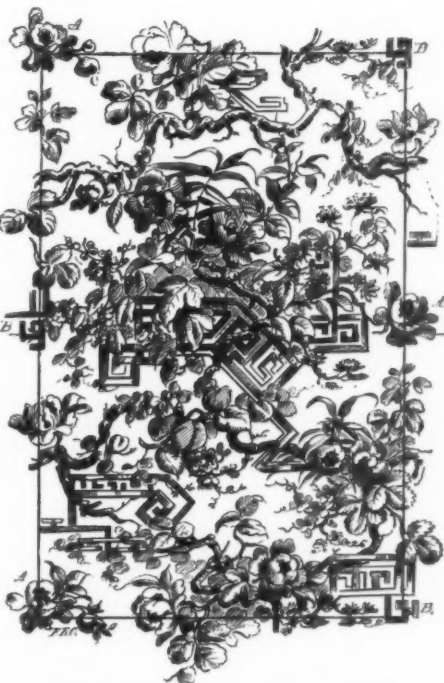


FIG. 4. TAPESTRY-CARPET DESIGN.*

(SEE "APPLYING DESIGNS TO FABRICS," PAGE 66.)

these are well adapted for such work. A glove box, for example, had a pair of cupids astride a wine bottle drawn by two other cupids, and a couple following holding goblets. The design is not new, but it was executed with much spirit. A handkerchief box had a

* The three "commercial" designs, on pages 66 and 67, are given merely to illustrate the article accompanying them, and we do not recommend them as artistic models.—ED. A. A.

rustic square. At the different corners were a sheaf of oats, branches with a bird and nest, and some roots with an axe. In the centre was a key on which a cupid sat astride.

THE Academy says: "Mr. William Chaffers, F.S.A., the well-known writer on art topics, is compiling an illustrated catalogue of the renowned collection of miniature portraits on ivory by Cosway, in the possession of Mr. Edward Joseph, some fifty in number, which is said to be the finest in England. The work promises to be one of considerable interest and beauty; but we regret to hear that it will be issued only for private circulation."

Correspondence.

CESNOLA'S MISSING TREASURES.

Editor of *The Art Amateur*:

SIR: At the end of last year, a gentleman called at the Metropolitan Museum and there met by chance Mr. Cesnola, the director. The visitor was taken through the rooms by Mr. Cesnola, and after looking over the glass collection he said to the director: "I see here in these cases half a dozen fine pieces of glass among hundreds of common specimens. But where is your collection of glass?" "You have just seen it," said Mr. Cesnola. "Well, I cannot speak of this rubbish as your collection; I want to see the good pieces which you used to have in Cyprus, and which gave such a reputation to your collection." "The good pieces, ah, the good pieces," was the reply, "they are all packed in boxes, down-stairs, as we have no room to exhibit them." "What do you mean?" said the visitor. "No room! Why do you not move this glass rubbish away and place here instead the famous good specimens?" "Oh," said the General, "these Americans do not understand anything about antiquities, and these are good enough for them. However, when we have an extension built, I shall exhibit the fine pieces of glass." The visitor went away astonished at the way they manage things at the New York Museum; but he certainly had no idea of the true state of things—that in reality there is not another piece of glass in the Museum except what is already on exhibition there. The famous good pieces were sold long ago by General Di Cesnola before he let his adopted country purchase his "treasures."

GASTON L. FEUARDENT.

ALLSTON'S "SPALATRO'S VISION."

Editor of *The Art Amateur*:

SIR: Your correspondent who asks about the Allston picture of "Spalatro's Vision of the Bloody Hand" is correct in his memory. It was in the Centennial Exhibition in 1876, and was sold at the John Taylor Johnston sale, but was destroyed, a short time subsequent to the sale, when the residence of its new owner was burned. It is very possible that the date, 1873, in Sweetser's biography, is a misprint for 1878.

J. EDWARDS CLARKE, Washington, D. C.

PETHER'S "ALCHEMIST."

Editor of *The Art Amateur*:

SIR: Can you tell me anything of a mezzotint, "The Alchemist," engraved by William Pether, and published by him in 1775, from a painting by Joshua Wright? I would like to know the probable value of the engraving, and whether there are many copies in this country. The only one I have seen was brought to this country very early in the present century, probably about 1804.

S. V. L., Cazenovia, N. Y.

ANSWER.—Pether's engraving of "The Alchemist," from the painting by Wright, in the National Gallery, London, ranks as one of the masterpieces of the art. Fine impressions, with the title, are worth from \$25 to \$40, and proofs before letters are worth about twice as much. It is a scarce print.

PAINTED MUSLIN CURTAINS

Editor of *The Art Amateur*:

SIR: Can you inform me if muslin comes prepared especially for transparent curtain painting? I want it two yards wide.

ZELIA, Oakland.

ANSWER.—Muslin does not come prepared especially for transparent curtain painting. Very handsome shades can be made of the material used by draughtsmen for architectural designs. Linen bunting is two yards wide, and designs can be stencilled on it and afterward painted. The creamy white Madras muslin has the designs woven in, and these can be either painted or embroidered.

THE BEST SILKS AND CREWELS.

Editor of *The Art Amateur*:

SIR: What crewels and embroidery silks are the best, and where are they procurable? MRS. C. N. S., Fitchburg, Mass.

ANSWER.—The best silks used are probably those of Adams & Co., London, which can be procured from any Decorative Art Society. The Society of Associated Artists is experimenting in

American silks, and has succeeded in getting some of the standard colors which are preferred to any other silks. This society uses French crevel of a special importation, which divides into strands, the single strand being finer than any ordinary crevel. The Kensington crevels are those used in most Decorative Art Societies, and those societies generally supply them. It must be said that all crevels are liable to fade a little, especially the pinks. You might write for further information on the subject to Charles E. Bentley, 856 Broadway, or to the Kensington Art Rooms, 74 West Thirty-fifth Street.

HINTS FOR PARLOR CURTAINS.

Editor of *The Art Amateur*:

SIR: I want curtains for a parlor of a soft creamy tint and of inexpensive material. What would answer? Would Bolton sheeting? I have never seen it. Is there any simple way of decorating them (if of sheeting) besides embroidery? If trimmed with horizontal bands, how should the edges of the curtains be finished? Should they be lined?

B. C., Linden, Ontario.

ANSWER.—The handsomest inexpensive material for parlor curtains would be the cotton and silk satine, extra width, at \$4 a yard. If this is too high priced, the extra napped Canton flannel (or, as it is otherwise known, Fashion Drapery) is much more desirable in tint, and hangs in better folds than Bolton sheeting. Horizontal bands trim such curtains better than embroidery. Embroidered bands of satine are suitable, or bands of heavy cretonne stamped with flowers or other designs in colors. The design is often outlined with gold and silver thread, such as is used with colors in embroidery at present, and is very rich. The curtains need not be lined. The edges are simply hemmed.

SILK-RAG PORTIÈRES.

Editor of *The Art Amateur*:

SIR: I want to make a portière of silk in the way a rag-carpet is made. Can it be woven wider than one yard? If so, where? If not, how is it used for an ordinary door? Is it sewed together, or are two strips used with an opening in the middle, as for a window? How wide is the silk cut, and how is it joined? How many pounds go to the yard, and which makes the prettier curtains, to keep each color in a separate ball, or to sew no two strips of the same next each other?

INQUIRER, Dubuque, Iowa.

ANSWER.—Silk-rag portières cannot be woven over a yard wide. They are generally used for narrow doors, and when required wider two strips must be hung. The silk is cut not quite an inch wide, the two ends overlaid and sewed flat. The colors are usually sewed indiscriminately together, which gives a Turkish-rug appearance to the portière. The balls are wound a pound each. Your weaver will tell you how many pounds are required for a yard. An ordinary rag-carpet weaver can do the work.

PREPARING A PHOTOGRAPH FOR COLORING.

Editor of *The Art Amateur*:

SIR: In the December number of THE ART AMATEUR, in describing an "easy mode of tinting photographs," you begin by saying, "Prepare the photograph in the usual way." That is what I want to learn. Will you oblige a new subscriber by explaining the way?

H. P. H., Milwaukee.

ANSWER.—With a large brush, wash over the photograph with clean water to ascertain if it be in a proper state to take the colors. If the water runs off the surface unevenly, forming globules, as though it were greasy, wipe off the water, and then pass the tongue from the bottom edge upward over the whole face of the picture. Repeat the process twice, and on again trying the water it should lie smoothly over every part. Special preparations are sold for producing the same result, but nothing is so good as the use of the tongue.

HINTS FOR AN UNDERGLAZE PAINTING.

Editor of *The Art Amateur*:

SIR: Please give a few hints for painting daffodils under the glaze on a china plate, and oblige

AN AMATEUR, Omaha.

ANSWER.—Sketch the design in pencil, then lay in the background with purple, dabbling it until an even tint is secured. Now wash in the petals with yellow, and the cup-like centre that surrounds the stamens with orange, shading the whole with gray, composed of a brown and green mixture. The leaves may be painted with green and yellow mixed to suit the varying shades, the shading green being of mixed brown and green.

SPECIAL CHINA-PAINTING DESIGNS.

Editor of *The Art Amateur*:

SIR: Could you send me special designs for tile fireplace facings, and what would be the cost? I would like for that purpose two companion outline figures, each to occupy about the space of two 6-inch or 8-inch tiles, to finish, say, with a vine running up to and across the top. What do you think of this plan?

ETHEL D., Milwaukee.

ANSWER.—We could furnish such a design for \$50, if used by you exclusively. If you could allow it to be published in THE ART AMATEUR, the charge would be only \$25. We suggest that the figures might be children, and the vine a grape-vine with fruit, which could be made very decorative. Six-inch tiles we consider preferable to eight-inch tiles, which are seldom used for fireplace facings. The design could be made so that it would be complete either with eighteen or sixteen tiles. If we should publish the design, it would be given in three monthly instalments, like that of the fireplace facing we published last summer.

ROOM AND WALL DECORATION.

Editor of *The Art Amateur*:

SIR: What colors would be appropriate to paint the walls, ceiling, and frieze of a room eleven feet square and ten feet high? The room is used as a sitting-room and sewing-room. On account of a bow-window and doors there is little room for a dado; would a border at the bottom be appropriate? (2) Please give me a list of works upon Fresco and Mural Decoration, with prices, that you could supply me with, especially those containing or treating entirely upon designs for mural decoration.

A. J. B., Gorham, Me.

ANSWER.—Paint the wall sage green, and the surbase dull Indian red, without gloss; frieze rich olive green, with a black picture-strip at the base; ceiling dark greenish buff; no border is necessary. (2) J. W. Bouton, 706 Broadway, and Cassell, Petter, Galpin & Co., 739 Broadway, publish the best works on Mural Design. Write to them for catalogues.

SUNDY QUERIES ANSWERED.

NUMEROUS SUBSCRIBERS.—All ladies wishing to make inquiries concerning instruction in carpet designing, should write to Mrs. Florence E. Cory, 351 W. 34th St., N. Y. . . . Inquiries relating to the "Tutti Frutti" picture-coloring competition for young amateurs should be addressed to Geo. W. Harlan, 19 Park Place, N. Y.

J. M., Marblehead, Mass.—Glaze is sold by J. Marsching & Co., 21 Park Place, N. Y.

The request for special designs by C. P. March (St. Louis), C. M. Rodwell (Newark), B. (no address), and "Six old and new subscribers," and others will receive due attention.

"An Amateur" (Greencastle, Ind.), asks for some suggestions in crayon portraiture. We shall try and find space at an early date for an article on the subject.

Answers to many questions must be postponed for want of space.

New Publications.

LANDSCAPE PAINTING IN OILS.

ONLY a great publishing house like Cassell, Petter, Galpin & Co. could undertake to bring out for the use of students such an elaborate work as the splendid folio before us. It has full-page reproductions in color of paintings after Turner, Constable, De Wint, Müller, F. Walker, Mason, and others, each mounted on heavy gilt paper, which gives the pictures something of the appearance of being framed. Besides these, there are numerous fine wood engravings of well-known pictures, which, with the colored plates, heavy paper, and broad handsome pages of letter-press, go to make up a book rather for the drawing-room than the studio. It is as a work of instruction, however, that we have to consider its merits.

The full title of the book is, "A Course of Lessons in Landscape Painting in Oils." The author, A. F. Grace, contributes one of the paintings which are given as models. He begins with a well-written sketch of the great landscape painters. Pictures claiming interest by their charms of pure landscape alone were unknown until the beginning of the seventeenth century, which saw the glory of Claude Lorraine. Mr. Grace is an enthusiastic admirer of Constable, and speaks very properly of the great influence of the painter in France; but he goes too far, perhaps, in claiming that the simple exhibition at Paris in 1834 of Constable's "Hay Wain" "quite revolutionized French landscape art." The works of this vigorous English painter, even at this day, seem to find more appreciation across the Channel than in the country of his birth. Some famous pictures of his, sold a few months ago at the dispersion of a private collection, were knocked down to a Frenchman—the proprietor of "L'Art," if we remember aright—who presented them to the Louvre.

Within the limits of the present notice it would be impossible even to outline the principles of the instructions and advice laid down by the writer of this book. Suffice it to say, that they are of the most sensible and practical character, and for the most part such as might well be studied with advantage by many professional artists, as well as amateurs. Mr. Grace insists, above all, on thoroughness. He is no friend of impressionism and scamping. Those who have no opportunity of studying from good original pictures will find the colored plates of landscapes given here of decided interest; for they are varied in style and manner of treatment. In the "Right of Way," by Walker, we have bright showery spring; in "The Harvest Field," by De Wint, golden autumn, and in "The Frosty Morning," by Turner, some difficult winter effects are cleverly produced. As mere pictures, of course, chromo-lithographic reproductions can give but a faint idea of the beauty of the originals, that subtle quality in particular known as tone being conspicuously absent.

A NEW WORK ON MURAL DECORATION.

"DECORATIVE Mural Paintings in the Middle Ages."—The published name of the magnificent new work by W. and G. Audley gives but an inadequate idea of its contents and its purposes. It is, indeed, rather misleading to the casual reader of the title. Without regard to the period it covers in mural decoration, it is of the highest value to the architect, the carpet and wall-paper designer, and the decorative artist generally. The examples given in the thirty-six plates in gold and color are almost wholly free from the eccentricity which we are apt to associate with the art of the middle ages, and so far as beauty and practicability go they might be the work of a much later period. Too much praise cannot be given to the mechanical execution of the book. The color-printing is apparently without a flaw, and every tint is shown so clearly that the decorator might safely set his palette from such excellent models. A welcome addition to this valuable collection of designs for walls, ceilings, pillars, etc., will be found in the magnificent alphabet in colors from the Mazarin Bible, which is supplemented by other decorative letterings hardly less beautiful. Mr. J. W. Bouton, New York, agent for the French publishers, is preparing an English translation of the text, which he promises to send gratis to all purchasers of the work. The fact, however, that the original text is in French, matters little, for the plates speak very well for themselves.

LITERARY NOTES.

THE Magazine of Art for February is of unusual excellence. Among the most interesting features is an illustrated biography of Thomas Moran, and a charming paper on "The Decoration of a Yacht."

THE Portfolio (J. W. Bouton) promises well for the new year. The etchings for January are "The Last Evening in England"—the picture showing an emigrant family about to embark—a delicate etching by A. Brunet Debaines of "Shipping on the Mersey," and an Amand-Durand reproduction of Rembrandt's "Portrait of Sylvius." The December number contained a charming etching of the famous rood-screen of St. Etienne-du-Mont, Paris, by M. H. Toussaint.

OUR clever American etcher, Mr. F. S. Church, is very appreciatively noticed in a recent issue of "L'Art" (J. W. Bouton), which reproduces several fantastic designs which were seen at the exhibition of Painter-etchers, at the Hanover Gallery, in London.

ERNEST CHENAN is contributing to "L'Art" some interesting articles concerning the value of electricity as an aid in the multiplication of works of fine art.

THE Century Magazine for February contains, among other attractions, a well-illustrated and well-written article on "The Phidian Age of Sculpture," by Lucy M. Mitchell, and a pleasant sketch, agreeably illustrated by members of the club, concerning "The Tile Club Ashore," from the facile pen of W. Mackay Laffan. Mr. T. Cole contributes one of his spirit portraits of living celebrities—George W. Cable being the subject.

PUCK's Annual for 1882 is fully up to the usual standard of excellence, and contains scores of amusing illustrations.

BOUTON sends us his new catalogue (No. 64) of books selected from the extensive purchases he made during his visit to Europe last summer. It certainly points to a very choice collection, especially of books relating to art.

HARPER's Magazine for February is a very attractive number. One of the best illustrated articles is Mr. Blake's "French Political Leaders." Reinhart's sketches in the legisla-

tive halls are full of life and character. Mr. Kruehl's portrait of Victor Hugo, from a photograph, so far as the head is concerned, is well engraved, but the picture as a whole is as flat as if it were cut out of cardboard.

PERSONAL NOTES.

MR. WILLIAM WILLARD, of Boston, has just finished a very successful portrait in oils of the daughter of a New York banker, which he will ask permission to show at the forthcoming National Academy exhibition. This artist's pictures are remarkably good in tone, which he secures without the usual resort to glazing.

MR. PRESTON HIX, an artist of reputation in the South, has removed his studio to New York, where his work finds many admirers. He has recently finished portraits, in uniform, of Gen. Loring and Col. Du Chaillu Long, the well-known American soldiers in the Khedive's army, and is at present at work on a full-length portrait of Gen. Beauregard.

ON our page of illustrations last month, reproduced from holiday books, we credited W. T. Peters with those taken from "Tutti Frutti." They are the work of his brother, D. C. Peters, a youth of great promise.

THERE have been some remarkably good examples of underglaze decoration in Bennett style at Tiffany's lately, the work of Mrs. Trevor McClurg, of Chambersburg, Pa.

ARTISTIC STONES.

THE fact that diamonds are so abundant has compelled jewelers to enhance their attractions by mingling with them exceptional stones, and the result is that there was never displayed more artistic jewelry than this season. Mr. Theodore B. Starr, whose name has been always identified with giving to jewels something more than their merely commercial value, displays some pieces especially tempting to a connoisseur. This is especially the case in the combinations of color which he has effected. There may be mentioned in this respect, a lace pin, the head of which is a large yellow sapphire, itself a rare stone; a short distance down the pin are grouped a tourmaline and a ruby spinel, whose olive green and yellowish red blend with the yellow sapphire as no painter's art could have blended them. The most decorative stone, as well as the most fashionable, is the ruby. The smaller ones form the brilliant lines of the wings of butterflies, and glitter among alternate diamonds. Such a setting surrounds a remarkable crystal of aqua marine on which the head of Marie Stuart is cut in cameo. Another artistic piece of work of this kind, yet unset, is a rose topaz, with the same head exquisitely wrought. There should be mentioned, also, the lustrous colored pearls. From a diamond bar divided by three large pearls swing large green, black, and bronze pearls. Other notable stones are the fine cat's eye, now on the topmost wave of popular favor, the white opals, and the great olive tourmalines, unique gems which show what nature can do in her genial moods.

THE USE OF ARTIFICIAL FLOWERS.

IT is a nice question how far the use of artificial flowers may be permitted without violating good taste. The acme of bad taste in this direction has been reached by a concern which recently exposed in its show window a pillow of imitation hot-house flowers, with the legend "Gone to Rest." Could anything be worse, it may well be asked, than offering sham flowers as a tribute of respect to the dead? This instance, however, does not seem to be exceptional. Mr. Lowenstein, the manager of the Parisian Flower Company, says that he supplies artificial ferns and flowers under glass for placing on new-made graves, they being "found so much more economical" than the real flowers. At his salesrooms there are the most natural-looking boutonnières of artificial flowers for gentlemen's use. This is certainly shocking; although it may be argued, of course, why is it worse for men to wear artificial flowers than for women to do so? We do not know. But it is—the same as it is worse for men than for women to rouge or wear corsets. The use of artificial plants is very common in ball-rooms, and the deception is so well carried out, that it is almost impossible to detect it. Mr. Lowenstein will show you sunflowers, lilies, and cacti, which you must touch before you can be sure as to their non-genuineness. But this very excellence is the cause of offence, artistically speaking. If the makers of artificial plants and flowers would be satisfied to conventionalize them ever so slightly, there would be more to say in the defence of their use.

THE SUPPLEMENT DESIGNS.

PLATE CLIII. is a design for a plaque or plate drawn by Georges Wagner. Paint as follows: No grounding color, except a little brown shading; globe, light gray, shaded with dark gray; large fish, capucine red shaded with the same; small fish, yellow shaded above with a little red; chicken, yellow; plants, various greens.

PLATE CLIV. is a Japanese design for a plaque. Make the willow leaves green (apple green and ochre); bird, gray (gray No. 1 and 2, mixed with neutral gray), with some brown on the black spots; grounding color, Chinese yellow, very light, or coffee, or celadon.

PLATE CLV. is a design for a plaque. The moon should be gilded; mouse gray (neutral gray and brown No. 108) and brown bitume in the shadows; wheat, silver yellow and apple green, shaded with browns and sepia (first firing), and retouched (second firing) with brown and ochre; grass and leaves, deep chrome green and yellow for mixing (first firing), retouched (second firing) with grass green and brown; sky, blue (turquoise blue) mixed with neutral gray; ground, yellow ochre and brown; mushrooms, ivory yellow and ochre, mixed with gray. Plates CLIV. and CLV. may also be used for panel decorations as well as for painting on china.

PLATE CLVI. is a design for a plaque or plate, drawn by Georges Wagner. The directions for painting it are as follows: Mushrooms, top and stem gray, under-surface black; sky, light blue with some white; ground, light and dark brown and yellow-green and dark green; water, green-blue, shaded with the same; ducks, light yellow, shading off into dark blue; bills and feet, yellow-brown; plants, various greens; frog, dark green above and yellow below; dragon fly, light gray.

PLATE CLVII. gives designs for metal work—elaborate traceries from a Persian gun barrel, and several specimens of lock ornamentation.

PLATE CLVIII. is an embroidery design for the end of a scarf table-cover, contributed to THE ART AMATEUR by C. E. Bentley. The foundation should be a very dark maroon plush; the leaves are worked in a leaf-green, slightly tending to an olive, but not approaching a brown too nearly. If embroidery silk or floss is used the work should be underlaid to prevent its sinking into the plush so as to have a flat appearance. The flowers are best done in pale filloselle, using a pale buff or dull yellow for the light, and shading darker through four or five shades to light Vandyke brown, for the deepest shades.

PLATE CLIX. gives two Renaissance decorative designs from pilasters in Italian churches.



PLATE CLX.—DESIGN FOR CHINA-PAINTING.

DRAWN BY GEORGES WAGNER.

(For instructions for treatment, see page 90.)

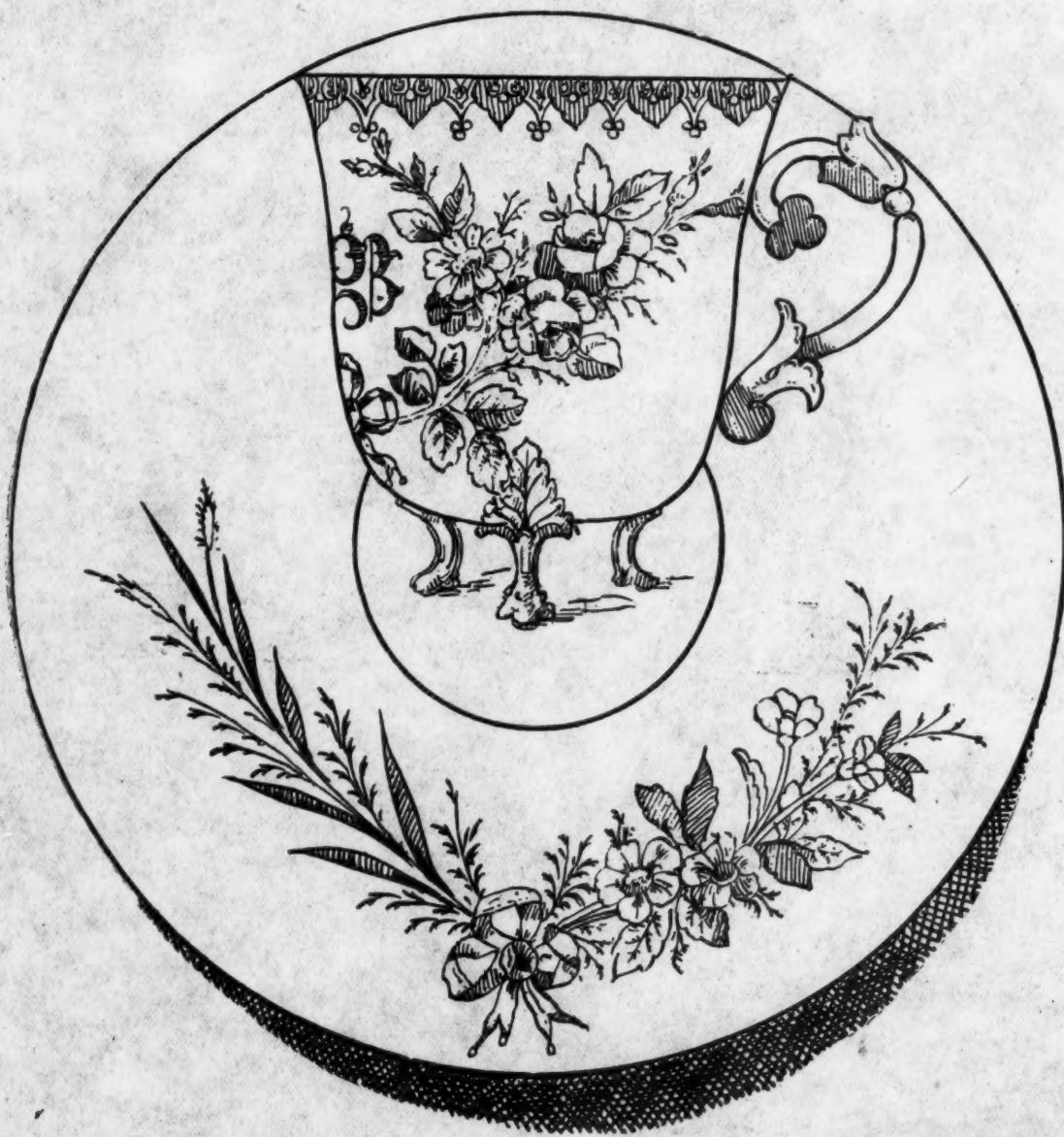


PLATE CLXI.—DESIGN FOR A CUP AND SAUCER.

DRAWN BY GEORGES WAGNER.

(For instructions for treatment, see page 90.)



PLATE CLXII.—JAPANESE MOTIVES FOR DECORATIVE PAINTING.



PLATE CLXIII.—DESIGN FOR A PLAQUE OR PANEL. "Mussel Fishers."

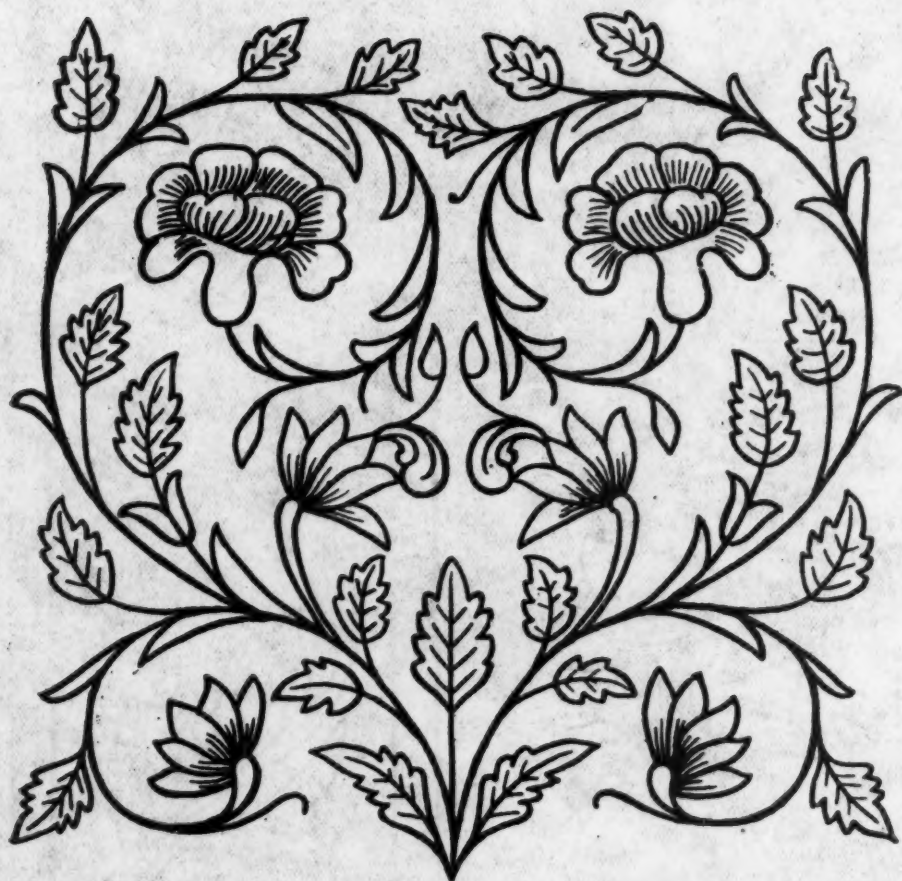
DRAWN BY P. M. BEYLE FROM HIS PAINTING IN THE SALON OF 1881.

(For instructions for treatment, see page 90.)



PLATE CLXIV.—SUGGESTIONS FOR "ETCHING" ON LINEN.

REPRODUCED FROM ILLUSTRATIONS BY R. CALDECOTT.





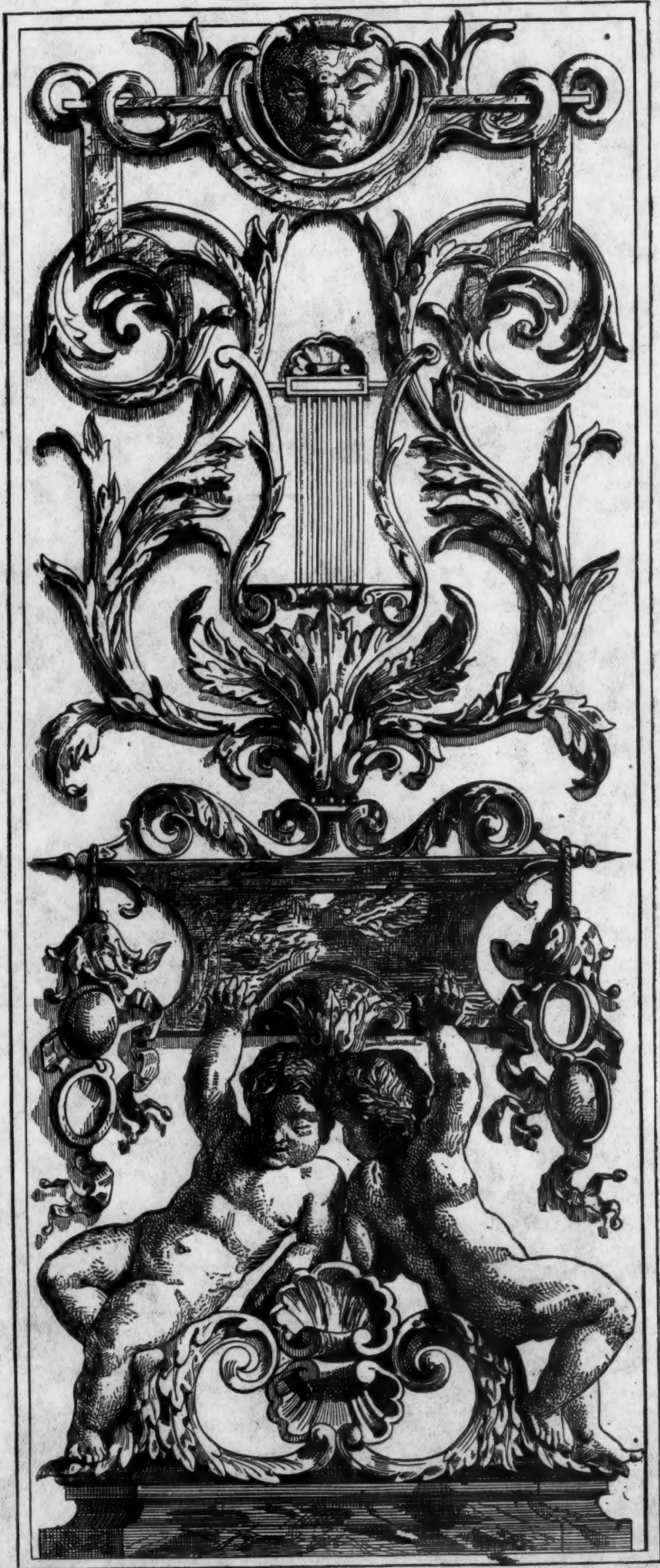


PLATE CLXVI.—DESIGN FOR WOOD-CARVING.

FROM A PANEL BY BERAÏN IN THE LOUVRE.